

MOORE, LAURA MCDONALD, D.M.A. *Holy Sonnets: La Corona* of Louise Talma: Selected Elements of Texture, Technique, and Text. (2008)
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Louise Talma (1906-1996) was a respected American composer of the mid-twentieth century with a substantial musical oeuvre in a variety of genres including keyboard music, instrumental works for large and small ensembles, solo vocal and choral works, and opera. While other compositions, most notably her piano works, have received moderate attention in terms of scholarly discussion, performance, and publication, her choral and vocal works remain virtually unexplored.

This document examines Talma's seven-movement choral cycle *Holy Sonnets: La Corona*, composed in 1954-55 on poetry of John Donne. This cycle was the first choral work composed by Talma that incorporated serial techniques into her existing neoclassical style. By studying selected elements of texture, serial technique, and text in this work, scholars and performers can gain a greater understanding of her compositional style, and be motivated to explore, study, and perform other choral works of Louise Talma.

Chapter I presents the current state of research on Talma, her style and compositions. A biography of Talma, a summary of her general compositional characteristics, and information on the commissioning and composition of the choral cycle *La Corona* are included in Chapter II. Chapter III provides a brief biography of John Donne, with commentary on his literary style and particular emphasis on the structure and language of the sonnet cycle "La Corona." Chapter IV is an analysis of

selected examples of texture, serial technique, and text-setting in *La Corona*. Chapter V discusses specific performance challenges found in the work.

Five appendices complete this study. Appendix A presents *Holy Sonnets: La Corona* in an engraved edition which uses Sibelius music software and includes a piano reduction and brief commentary on the editorial approach. Appendix B contains the text of “La Corona” by John Donne. Reproductions of original tone row materials from the Talma Collection at the Library of Congress are included in Appendix C. Appendix D lists Louise Talma’s choral works in order by date, and provides title, date, text sources, performing forces, publication information, and location and availability of holographic materials. Appendix E is a letter from The MacDowell Colony granting permission to use *La Corona* materials in this document.

HOLY SONNETS: LA CORONA OF LOUISE TALMA:
SELECTED ELEMENTS OF TEXTURE,
TECHNIQUE, AND TEXT

by

Laura McDonald Moore

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Approved by

Welborn E. Young
Committee Chair

To my sons Jonathan and Daniel.

For two years, you have patiently asked “How’s the dissertation going?”

I can finally reply, “It is done.”

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of
The Graduate School at The University of North Carolina at Greensboro.

Committee Chair _____
Welborn E. Young

Committee Members _____
William P. Carroll

Eleanor F. McCrickard

Robert A. Wells

Date of Acceptance by Committee

Date of Final Oral Examination

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TABLE OF CONTENTS

CHAPTER	Page
I. INTRODUCTION AND PURPOSE.	1
II. A BRIEF STUDY OF TALMA’S LIFE AND MUSICAL STYLE: A BACKGROUND TO <i>LA CORONA</i>	9
Louise Talma: A Life Devoted to Music.	9
General Stylistic Characteristics: Evolution with Integrity.	15
<i>La Corona</i> : Conception and Composition	19
III. JOHN DONNE AND THE LANGUAGE OF METAPHYSICAL POETRY.	23
John Donne: Poet and Preacher	23
Donne – Language and Style	28
“Holy Sonnets: La Corona”.	32
IV. AN ANALYSIS OF SELECTED TEXTURAL, SERIAL, AND TEXTUAL ELEMENTS IN <i>LA CORONA</i> ,	38
Textural Elements.	41
Selected Serial Elements.	53
Textual Elements	64
V. PERFORMANCE CHALLENGES FOR <i>LA CORONA</i>	74
VI. CONCLUSION	81
BIBLIOGRAPHY	84
APPENDIX A: <i>HOLY SONNETS: LA CORONA</i> OF LOUISE TALMA.	88
Comments on Editorial Approach	88
<i>Holy Sonnets: La Corona</i>	90
APPENDIX B: JOHN DONNE – “HOLY SONNETS: LA CORONA”.	128

APPENDIX C: TONE ROW MATERIALS FROM THE TALMA COLLECTION AT THE LIBRARY OF CONGRESS	132
Reproduction of Original Tone Row Sheets	133
List of Rows Used in Each Movement of <i>La Corona</i>	135
APPENDIX D: CHORAL WORKS OF LOUISE TALMA.	136
Choral Works of Louise Talma: Compositional Data	137
Choral Works of Louise Talma: Publication and Manuscript Data.	140
APPENDIX E: PERMISSION LETTER - THE MACDOWELL COLONY.	142

CHAPTER I

INTRODUCTION AND PURPOSE

Louise Juliette Talma (1906-1996) was a respected American composer of the twentieth century with a substantial musical oeuvre in a variety of genres including keyboard music, instrumental works for large and small ensembles, solo vocal and choral works. In recognition of her work, she garnered several important awards during her lifetime. She was the first woman to receive two Guggenheim Fellowships in composition, winning this prestigious prize in 1946 and again in 1947. Talma received the Sibelius Medal for Composition in 1963, the first female composer to do so. She was also the first woman composer elected to the National Institute of Arts and Letters, in 1974.¹ She had studied with Nadia Boulanger at Fontainebleau in the 1920s and 1930s, and later became the first American invited to teach there.² In addition to her vocal, choral, and instrumental works, Talma composed an opera, *The Alcestiad* (1962), with a libretto by Thornton Wilder. This was the first work by an American woman to be produced by a major European opera company. Yet only in the last twenty years has research on the life and work of Louise Talma begun to emerge in dissertations and

¹ Christine Ammer, *Unsung: A History of Women in American Music* (Westport, CT: Greenwood Press, 1980), 157. Arthur Cohn's article "Louise Talma," in *New Grove Online*, contains an error, stating that Talma's election to the National Institute of Arts and Letters occurred in 1963. This author has confirmed on the website of the American Academy of Arts and Letters (merged with the National Institute of Arts and Letters in 1976) that Talma became a member in 1974. <http://www.artsandletter.org> (accessed May 31, 2008).

² Ammer, 157.

articles. Carole Harris, in her 2002 dissertation tracing the influence of Stravinsky through Boulanger to selected American composers, sums up the nascent state of research by stating that “while Talma’s works are less well known [than Copland’s or Piston’s], her contributions to American music most likely have been underestimated and are worthy of further investigation.”³

Louise Talma wrote choral pieces throughout her career, beginning in 1929 and continuing to the last choral work written in 1992. In *Modern Music Makers*, Madeleine Goss states that “Louise Talma began her career as a composer by writing songs. Choral music still remains her favorite medium.”⁴ While Talma subsequently told Carol Teicher in an interview that she has no favorite medium, it is clear that choral and vocal works form an integral part of her oeuvre.⁵ Arthur Cohn, in his article “Louise Talma” found on *Grove Music Online*, lists seventeen separate choral titles, including an oratorio and multiple choral cycles. These choral works cover a wide range of voice combinations, including those for two-part women and piano, double mixed chorus, to soloists, mixed chorus and orchestra.⁶ Minimal work has been done to analyze this choral output or to present it in performing editions for modern choirs.

³ Carole Jean Harris, “The French Connection: The Neoclassical Influence of Stravinsky, Through Boulanger, on the Music of Copland, Talma and Piston” (Ph.D. diss., State University of New York at Buffalo, 2002), 171.

⁴ Madeleine Goss, *Modern Music Makers* (Westport, CT: Greenwood Press, 1952), 383.

⁵ “The Solo Works for Piano of Louise Talma” (D.M.A. diss., Peabody Institute of the Johns Hopkins University, 1983), 22.

⁶ “Louise Talma,” *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed 29 May 2008).

In “Stylistic Tendencies and Structural Design in the Music of Louise Talma,” LuAnn Dragone focuses on the style and structure of Talma’s works through what she defines as three compositional periods.⁷ Both Harris and Dragone, however, utilize non-choral works as the basis of their analysis and evaluation. Harris analyzes Talma’s First Piano Sonata, and Dragone examines six works (two from each period) including a solo song, a piano sonata, and chamber works for string quartet and other small instrumental ensembles. Four other dissertations written between 1983 and 1998 address the piano works of Louise Talma, with only passing reference to the choral works as part of her total compositional production.⁸

Few of Talma’s choral works were ever published. In its master indexes of 1996, the year of Talma’s death, *Choral Music in Print* listed only three items available, all for women’s voices and piano: “Celebration,” “Carmina Mariana,” and “In Paraise [sic] of a Virtuous Woman.”⁹ One additional piece, *The Tolling Bell* (for baritone soloist, mixed chorus and orchestra), currently appears on the Music in Print database.¹⁰ Lawson-Gould Music Publishers produced an engraved score with piano reduction of the choral cycle *A*

⁷ (Ph.D. diss., City University of New York, 2003), 6.

⁸ Helen J. McClendon-Rose, “The Piano Sonatas of Louise Talma: A Stylistic Analysis” (D.M.A. diss., The University of Southern Mississippi, 1992); Yumiko Oshima-Ryan, “American Eclecticism: Solo Piano Works of Louise Talma” (D.M.A. diss., University of Cincinnati, 1993); Eunice W. Stackhouse, “A Survey of the Solo Piano Compositions of Louise Talma, Composed from 1943 to 1984” (D.M.A. Lecture-Recital, University of Kansas, 1995); Susan Teicher, “The Solo Works for Piano of Louise Talma,” (D.M.A. diss., Peabody Institute of the Johns Hopkins University, 1983).

⁹ *Sacred Choral Music in Print Master Index* (Philadelphia: Musicdata, Inc., 1996), 244. [“Celebration”] *Secular Choral Music in Print Master Index* (Philadelphia: Musicdata Inc., 1996), 190. [“Carmina Mariana”; “In Paraise of a Virtuous Woman”]

¹⁰ Emusicquest [accessed Feb. 6, 2008], <<http://www.emusicinprint.com/emusicinprint.lasso>>

Wreath of Blessings (for a cappella SATB choir) in 1991, but the work is now out of print.

Few recordings of Talma's choral works were ever issued. A recording was made of the *La Corona* cycle by the Dorian Chorale in 1964. The first movement of this recording, "La Corona," was also included in a compilation of recorded music accompanying James Briscoe's *Historical Anthology of Music by Women*.¹¹ Two commercial recordings containing selected choral works of Talma are available at this time, both recorded by the Gregg Smith Singers. The first features only one piece of Talma's music, "Carmina Mariana."¹² The second recording, *I Hear America Singing*, contains multiple choral works of William Schuman, Ned Rorem, and Talma.¹³

As a genre well represented in the musical output of a composer who was widely respected by her teachers and peers, Talma's choral works deserve further examination. Study can shed additional light on elements of her compositional technique and how she combined these various techniques, as well as her approach to setting text. Additional research can also develop performance opportunities for works that may have been neglected.

¹¹ *La Corona Holy Sonnets by John Donne (1954-55)*, Dorian Chorale, conducted by Harold Ake, Composers Recordings r64-762, audiocassette, 1964. *Historical Anthology of Music by Women*, disk 2, CD, compiled by James Briscoe (Bloomington, IN: Indiana University Press, 1997).

¹² *20th Century Choral Music in Space!*, Gregg Smith Singers, Newport Classic, NPD85674, CD, 2006.

¹³ *I Hear America Singing* [choral music of Schuman, Rorem, and Talma]. The Gregg Smith Singers, Vox Music Group, CD3X3037, CD, 1996. The recording includes the following Talma works: *A Wreath of Blessings*, *Voices of Peace*, "The Leaden Echo and the Golden Echo," *Holy Sonnets: La Corona*, and *Let's Touch the Sky*.

This document examines the choral cycle *Holy Sonnets: La Corona* (1954-5), written for a cappella mixed choir on a commission from the Illinois Wesleyan University Collegiate Choir. *La Corona* is of special interest in Talma's choral oeuvre, as it is the first of her choral works to incorporate serial techniques into her earlier neoclassical style. Since Louise Talma is perhaps not a familiar composer to many modern musicians, an understanding of her musical background is essential to a study of her music. Chapter II contains a biography of Talma and a basic summary of her stylistic characteristics, as well as information on the commission and composition of the choral cycle *La Corona*. A discussion of the life, works, and poetic language of John Donne comprises Chapter III. Donne, one of the major metaphysical poets of the English Renaissance, wrote the poetic cycle "Holy Sonnets: La Corona," and the structure of the poetry is integral to the musical structure of Talma's choral setting.

Chapter IV of this document addresses selected textural, serial, and textual elements within the seven movements of *Holy Sonnets: La Corona*. Examples of key structural and textural characteristics in *La Corona* include instances of block formal structure, clarity of texture, precision of rhythm, and balance of phrases. Talma's use of changes in choral texture is also examined. These shifts in choral texture frequently illumine sections of the text and provide structural and dramatic interest.

The second section of Chapter IV examines Talma's use of selected serial techniques in *La Corona*, and ways in which these techniques complement the existing characteristics of structure and texture. Serial elements are omnipresent through the cycle; examples will illustrate selected forms in which Talma utilizes this technique. The

analysis of these elements can help conductors and singers approach performance of this work in a knowledgeable manner. Chapter IV concludes with a discussion of Talma's text-setting in the choral cycle.

Several of the difficulties in preparing and performing *La Corona* are discussed in Chapter V. The challenge of learning the individual vocal lines is amplified by the presence of serial elements. Other specific difficulties include tessitura, tuning and balance, and syllabic stress.

Several appendices to this document contain further material to help in understanding and performing this choral cycle. The one existing score of *Holy Sonnets: La Corona* is a 1964 bound photocopy of the original manuscript.¹⁴ Because this work is currently available only as a copy of the open-score manuscript, this author has created an engraved performing edition, included as Appendix A, with a piano reduction for rehearsal accompaniment and editorial notes. Appendix B contains the poetic text of the sonnet cycle of John Donne, for greater ease in observing elements of poetic structure, paradox, and metaphor. Appendix C contains reproductions of Talma's original compositional materials. These include the tone rows she generated to use throughout the cycle. This material, along with the original manuscript, is contained in The Louise Talma Collection in the Music Division of the Library of Congress. Portions of this material are reproduced to provide additional insight into the composer's musical intent.¹⁵

¹⁴ The score is also included in James Briscoe, ed. *Historical Anthology of Music by Women*. Bloomington, IN: Indiana University Press, 1987. Talma granted Briscoe permission to reproduce *La Corona* from the original manuscript as part of this anthology.

¹⁵ Sarah Dorsey, the Music Librarian at the University of North Carolina at Greensboro, created a Finding Aid for the Louise Talma Collection in the spring of 2006. The Finding Aid has not been

Information for Talma's choral works is included as Appendix D to this document. This appendix includes titles, dates, text sources, performance forces, and publication information or manuscript location. The choral works which have not been published, including *La Corona*, are property of The MacDowell Colony, to whom Talma assigned her estate. Appendix E is a letter from The MacDowell Colony granting permission to use Talma's music and original materials in the preparation of this document and engraved edition of the work.

Because of the serial techniques present in *La Corona*, it is perhaps one of the most difficult of Talma's choral works to study, prepare, or perform. This challenge may be ameliorated somewhat by the information on Talma's compositional techniques, analysis, and examples provided in this document. The engraved edition of *La Corona*, with the assistance of a keyboard reduction, offers greater ease in performance preparation because of the clarity of the score and consistency of editorial techniques. On a larger scale, however, the knowledge gained by a study of Louise Talma's musical background, stylistic integrity, and approach to text and structure, can bring a new appreciation and understanding to any of her choral pieces, which occupy such an important place in her body of work.

While some of Talma's other compositions, most notably her piano works, have received moderate attention in terms of scholarly discussion, performance, and publication, her choral and vocal works remain virtually unexplored. This document is

published, nor is it available yet online; however, a bibliographic description of the Louise Talma Collection can be found at <<http://lcweb2.loc.gov/diglib/ihis/loc.natlib.scds.200033664/default.html>> The Talma Collection, containing scores by Talma and other composers, letters, programs, clippings, and photographs, has not yet been catalogued.

the first to approach Talma's choral works with a discussion of *La Corona*, a key work which combines her earlier compositional style with serial techniques. It also includes the first discussion of Talma's approach to setting text. For the music scholar, Appendix D of this document provides basic information about all of Talma's choral works, including the location of primary materials for additional research. There is also important information to benefit the choral musician. The inclusion of a performance edition of *La Corona*, which combines Talma's detailed markings with the clarity of modern editing, assists conductors and choral singers to prepare and perform the work. The chapter outlining specific performance challenges in this work would also be applicable to later choral works written by Talma. It is this author's hope that the material presented here will pique the interest of choral scholars and performers and encourage further study of *Holy Sonnets: La Corona*, or any of the other choral works of Louise Talma.

CHAPTER II

A BRIEF STUDY OF TALMA'S LIFE AND MUSICAL STYLE: A BACKGROUND TO *LA CORONA*

Louise Talma: A Life Devoted to Music

Louise Talma came to a career in music through the blessing of good musical genes, a supportive environment, and thorough training. She was born in Arcachon, France, to American parents on October 31, 1906. Both of her parents were professional musicians who were performing in France at the time of her birth. Alma Cecile Garrigue, as her mother was known professionally, was an opera singer who had appeared at the Metropolitan Opera as well as opera houses in Europe. Louise's father, Frederick Talma, was a classical pianist and opera coach. Most biographical information on Talma states that her father passed away while she was very young. However, Sarah Dorsey found a draft of a letter from Talma to Nadia Boulanger, implying that the father had left the family right after Louise's birth, a fact that Talma did not find out from her mother until she was about twelve years old.¹⁶ Louise Talma was raised single-handedly by her mother, who provided her a thorough musical background. Talma and her mother continued to live in France until 1914, at which time they moved to New York City.

¹⁶ Sarah Dorsey and Anna Neal, "Sarah, Anna and Louise – What No Thelma? Discovering Louise Talma and Her Shorter Piano Works," *Music Reference Services Quarterly* 10, no. 2 (2006): 37.

Mrs. Talma gave Louise her first lessons in piano and solfège. By the time Louise was ten years old, she was an accomplished pianist, playing solo works of Schubert, Schumann, and Mozart, and accompanying her mother.¹⁷ They even had a rather charming method of practicing languages, speaking French, German, and Italian to each other at specific times.¹⁸ Because Mrs. Talma also wanted her daughter to benefit from exposure to great performances of classical music, she worked as a ghost-writer for a music critic, earning free concert and opera tickets in return for writing the reviews.¹⁹ In addition to hearing many musical performances with her mother, Louise actively pursued classical music training. Between 1922 and 1930, she attended the Institute of Musical Art in New York [later the Juilliard School] where she studied theory, composition, counterpoint, and fugue. She won first prize in the National Federation of Music Clubs' piano competition in 1927.

Talma's first polished compositions, vocal works and small piano pieces, were written towards the end of this initial period of study. Two of her earliest works were choral settings, proof that she felt comfortable writing vocal and choral music even at the beginning of her career. Talma wrote *Three Madrigals* and "La Belle Dame Sans Merci" in 1929-30 on a commission from the Women's University Glee Club in Manhattan, conducted by Gerald Reynolds.²⁰

¹⁷ Dorsey, 37.

¹⁸ Goss, 383.

¹⁹ Jane Weiner LePage, *Women Composers, Conductors, and Musicians of the Twentieth Century: Selected Biographies* (Metuchen, NJ: Scarecrow Press, 1980), 226.

²⁰ Ammer, 158.

In the summer of 1926, Louise Talma and her mother both attended the American Conservatory at Fontainebleau where Louise pursued advanced piano studies with Isidor Philipp. She returned to Fontainebleau in the summer of 1927 for additional piano lessons. Talma added composition studies with Nadia Boulanger during the summer of 1928 and then studied in subsequent summers with both Philipp and Boulanger until 1935 at which time Boulanger encouraged her to focus solely on composition.²¹ Talma continued to study every summer through 1939, and intermittently after that.²² During the 1930s, Talma became the first American to teach at Fontainebleau, instructing students in solfège. Later, in the summers of 1978, 1981, and 1982, she taught solfège, analysis, and harmony.²³

Nadia Boulanger did not influence Louise Talma solely in the areas of composition and pedagogy, or in providing early opportunities to teach. She also played a great role in shaping her student's religious convictions. Talma was born into a Protestant family but was a practicing atheist when she first went to study at Fontainebleau. However, after hearing Boulanger "during a lecture, list the professions in order of their importance with 'priest' in first place," Talma spent three years studying religion intensively on her own.²⁴ She converted to Catholicism at the age of twenty-eight, and Boulanger served as her godmother, creating another link between the two

²¹ Harris, 56.

²² Harris, 56. Talma continued summer studies at Fontainebleau in 1949, 1951, 1961, 1968, 1971, 1972, and 1976.

²³ Susan Teicher, "Louise Talma: Essentials of Her Style As Seen Through the Piano Works," in *The Musical Woman: An International Perspective*, vol. 1, ed. Judith Lang Zaimont (Westport, CT: Greenwood Press, 1984), 130.

²⁴ Teicher, *The Musical Woman*, 130.

women.²⁵ Talma saw this faith reflected practically in her creative work. She believed in the dignity of work and in stressing the quality of accomplishment and execution. She once said that “a well-scrubbed floor is better praise of the Lord than an ill-made symphony.”²⁶ Her spiritual faith is also visible in her many musical settings of Biblical or religious texts.

Talma began teaching music education and music theory at Hunter College in New York City in 1928. Because she was required to have an earned degree in order to remain part of the Hunter College faculty, Talma continued her formal music studies, receiving a Bachelor of Music degree in 1931 from New York University and the Master of Arts degree in 1933 from Columbia University. While she took the time to pursue her own music studies and travel to Fontainebleau, she also had to support her mother, who was ill with Parkinson’s disease. Her devotion to her invalid mother, who died in 1942, postponed the full realization of her gift for composition. In an interview in 1986, Talma indulged in a little self-deprecating humor: “I was almost 40 before I launched an independent career . . . most composers are dead by that time.”²⁷

The death of her mother freed Talma to live a more independent life, but it also removed a major guiding force. The ongoing fighting in World War II prevented her from traveling to Fontainebleau for support from Nadia Boulanger, her other key role model both musically and personally. It was at this time that Talma’s teacher at

²⁵ Teicher, “The Solo Works for Piano,” 9.

²⁶ Goss, 388.

²⁷ Beth Mularczyk, “43 Seasons at MacDowell Colony Foster an Eminent Body of Work: A Conversation with Composer Louise Talma,” *Peterborough Transcript* (August 7, 1986): 1; quoted in Dorsey, 38.

Columbia University, Marian Bauer, suggested that she apply for a residency at the MacDowell Colony.²⁸ Founded in 1907 by the widow of composer Edward MacDowell, it is the oldest artist's colony in the United States.

Beginning in 1943 and continuing for over forty years, Louise Talma enjoyed a series of frequent residencies at the MacDowell Colony in Peterborough, New Hampshire. Most of her works were composed in this setting, which Talma herself described as an "artists' retreat where they give you everything you need to live and work for five dollars a day."²⁹ It was at the MacDowell Colony that Talma became associated with a group of composers from the Boston area, which included Lukas Foss, Arthur Berger, and Irving Fine. Aaron Copland wrote of this group as a "Stravinsky school" since most of these composers had studied with Nadia Boulanger and had absorbed Stravinsky's neoclassical style through her teaching.³⁰ Arthur Berger later added Louise Talma, among others, to this list.

Talma completed her teaching career at Hunter College in 1979, having served on the faculty for fifty-one years. After reaching mandatory retirement age at the college, she stayed on without pay.³¹ She taught solfège, harmony, and counterpoint, but ironically never taught composition. She claimed that it was only the craft of composition that could be taught in classes; once students got to the point of using their

²⁸ Dorsey, 39.

²⁹ Teicher, "The Solo Works for Piano," 13.

³⁰ Arthur Berger, "Stravinsky and the Younger Composers," *Score* no. 12 (June 1955): 41; quoted in Dorsey.

³¹ Ammer, 158.

imaginations, a teacher could merely offer opinions.³² Hunter College awarded Talma an honorary doctorate in 1983. She also authored two books on music theory: *Harmony for the College Student* (1966) and *Functional Harmony* (1971).³³

Even toward the end of her life, Talma continued to be active as a composer. She died on August 13, 1996, at Yaddo, an artists' colony near Saratoga Springs, New York. She was in the midst of completing *The Lengthening Shadows*, a set of songs for voice and chamber group accompaniment, when she passed away.³⁴

Talma's music was received well by the critics, and organizations such as academic institutions, professional performing groups, or music foundations commissioned many of her works. In addition to her commission for *La Corona*, she received other requests for vocal and choral works. The Koussevitsky Music Foundation awarded Talma a commission in 1959, which resulted in the cantata *All the Days of My Life* for tenor and chamber group, and the Gregg Smith Singers commissioned another choral cycle, *A Wreath of Blessings*, in 1985.³⁵ While repeat performances of her music may be more infrequent than her critical reception may have indicated, it is clear from her teaching, accomplishments, and honors that Louise Talma was a highly regarded member of the musical community in the middle of the twentieth century. A portion of the citation at her 1974 induction into the National Institute of Arts and Letters reads: "Many

³² Teicher, "The Solo Works for Piano," 11.

³³ Cohn, *New Grove Online* (accessed May 29, 2008). James Harrison, Robert Levin, and Louise Talma, *Functional Harmony* (Purchase, NY: State University of New York at Purchase, 1971).

³⁴ Dragone, 3.

³⁵ Ammer, 160.

of her admirers, who had grown accustomed to seeing or hearing her referred to as one of our foremost women composers, have noticed with pleasure in recent years that she is being referred to more and more often without any qualification at all as one of our foremost composers.”³⁶

General Stylistic Characteristics: Evolution with Integrity

Chapter IV of this document contains detailed analysis of selected aspects of Louise Talma’s compositional style as they are manifested in *Holy Sonnets: La Corona*. However, an understanding of the primary tenets of her musical thought and how her style evolved can be gleaned from the existing literature, and this knowledge can be helpful in understanding the compositional techniques and textures brought to bear in her choral cycle *La Corona*.

The few existing biographies and theoretical analyses of Talma’s compositional style make it clear that this style was intimately bound up in her experiences at Fontainebleau and her study with Nadia Boulanger.³⁷ In her teaching, Boulanger “employed highly specific ideas about what constituted the important elements of music in all ages. For example, she argued that ‘it is not necessary to hear rhythms, nor harmonies, nor melodies in the vertical sense, it is necessary to hear in the horizontal

³⁶ Teicher, *The Musical Woman*, 128.

³⁷ Stackhouse, 4.

sense, in the linear sense, because music is made of phrases.”³⁸ This influence is strongly felt in Talma’s music, most notably in the general texture of her works. Her music is “usually light, open, uncluttered, almost Spartan. The music is predominantly contrapuntal, and is never excessive, lush, or out of control.”³⁹

Boulanger also transmitted to her students several key compositional characteristics of Igor Stravinsky, a composer she greatly admired. These characteristics included clarity of line, precise rhythms, a sense of balance and proportion, and the use of block structure. In describing the use of block structure, Teicher says that “while Talma’s music is largely polyphonic and motivically inspired, it is basically undevelopmental; ideas follow one another or alternate, often for the purpose of mutual contrast.”⁴⁰ This process of pitting short sections of music against one another for contrast instead of continuous development was one of Stravinsky’s stylistic trademarks. Dragone points out that the neoclassical influence is further seen in Talma’s short melodies, which follow “the French stylistic reaction to what are perceived as the long, shapeless, and aimlessly meandering melodies of the Romantic period.”⁴¹ Strongly influenced by Boulanger’s passionate espousal of counterpoint and Igor Stravinsky’s neoclassical style, many of Talma’s compositions reflect the ideals of linear construction,

³⁸ Nadia Boulanger, “La Musique moderne,” *Le Monde Musical* (February 1926), 61; quoted in Harris, 13.

³⁹ Teicher, “The Solo Works for Piano,” 206.

⁴⁰ Teicher, *The Musical Woman*, 128.

⁴¹ Dragone, 6.

clear textures, and classical forms. This style of writing was prevalent in Talma's compositions from 1928 until the early 1950s.

In 1952, perhaps influenced by her admiration for the serial String Quartet of her friend and composer Irving Fine, Talma turned to incorporating serial techniques into her compositional style.⁴² The 1950s was the decade in which Stravinsky, a great role model for Talma, also began exploring a serial approach. Like Stravinsky, Talma utilized serialism within an eclectic compositional style. In a 1982 interview with Susan Teicher, Talma said, "I like to use serialism as a tool and to incorporate it with the other modes in music. I see no reason for chopping off what has developed simply because something new has come along. I believe in using all the tools available."⁴³ In fact, in most of her serial works, tonal implications are virtually omnipresent. In a bow to the science of sound, Talma stated that "'one can not cut oneself off from the past and dismiss the whole lower level of the overtone series, because in doing so one denies the very nature of sound.' . . . Talma's music has always retained the tonal principles expressed in the overtone series, that is, the priority of the intervals of the fifth and the third."⁴⁴

This desire to retain tonal principles is evident in much of Talma's music written after the 1950s. Quite often the rows she constructs as the bases of her compositions include implicit tonal relationships in the form of perfect fourths and fifths, and major and minor thirds within the set. Triadic and quartal harmonies appear most often at cadential points, deriving from serial manipulation. Many of these ending triadic

⁴² Ammer, 159.

⁴³ Teicher, *The Musical Woman*, 132.

⁴⁴ Teicher, *The Musical Woman*, 131.

harmonies have an added dissonant note, most frequently a major second. These chords serve no functional harmonic purpose but continue her earlier neotonal language that is now combined with serial elements.

Talma's music is "conservative in that she uses instruments in their conventional, acoustical manner [and] expects strict adherence to the printed score."⁴⁵ While this quote in its original context referred to Talma's piano works, it is also applicable to her choral music. For example, even though the tessitura in *La Corona* may be strenuous at times, and the singers have to be extremely agile in negotiating movement between pitches, vocal production itself remains conventional.

One of the ways in which Talma's music reflects her personal integrity and work ethic is her insistence that performers follow all indications given in the score.

Talma is unfailingly meticulous and uncompromising about what she puts down on paper, including detailed instructions for dynamic markings, pedaling, fingerings, and tempo indications. The printed musical score is the final word, and those who perform her music should respect and heed what they see. She never alters the music once she has finished it. 'I never look back,' she says. 'It is inexplicable to me that great composers went back to old pieces and revised them.'⁴⁶

While such careful direction from the composer can be helpful to contemporary performers, it could also potentially squelch individual performance choices, especially as Talma's music contains no elements of unconventional notation or performance.

⁴⁵ Teicher, "Solo Works for Piano," 29.

⁴⁶ Teicher, *The Musical Woman*, 133.

***La Corona:* Conception and Composition**

Louise Talma composed *La Corona* in response to a commission from the Illinois Wesleyan University Collegiate Choir, conducted by Lloyd Pfautsch and Donald Aird. Pfautsch had begun this series of commissions at the University in 1952 with several purposes in mind: to encourage young, unknown American composers to write choral settings; to enlarge the choral repertoire; and to provide exploration of new techniques and a variety of styles.⁴⁷ These commissioned works were then performed by the University Collegiate Choir during its annual spring choir tour. *La Corona* was the commission for the 1955 tour.

Talma has stated that this was the first choral work in which she used serial techniques.⁴⁸ She also credits Donald Aird with suggesting the cycle of sonnets by John Donne as the textual basis of the composition. Talma said of the poetry,

I was drawn to this set of sonnets for structural reasons, because the last line of each sonnet becomes the first line of the next one. This makes for an interesting circular music form in which the music of the last line of each sonnet is used, with rhythmic changes, as the opening music of the next one, with the last line of the last sonnet begin the first line of the first one, thus making a circle, a crown, as Donne states in his title.⁴⁹

⁴⁷ David Rayl, "The Illinois Wesleyan University Choral Commission Series (1952-95): Trends in American Choral Music," *Choral Journal* 35, no. 9 (April, 1995): 22.

⁴⁸ Watson Bosler, Liner notes to "I Hear America Singing," The Gregg Smith Singers (Vox Music Group, CD3X3037, CD, 1996), 14.

⁴⁹ Bosler, 14.

According to David Rayl's article on the Illinois Wesleyan University's Choral Commission Series, Talma's work was the most difficult piece commissioned during Pfautsch's tenure from 1952 to 1958.⁵⁰ Even though the music was difficult to learn and perform, the piece was remarkably well-received by the choir's audiences. In a letter to Ulysses Kay, the composer commissioned to write the 1956 choral work, Pfautsch wrote, "The Talma was a special surprise, for each audience reacted very favorably in spite of her idiom, which one would expect audiences to find difficult."⁵¹ Interestingly, the original program for the choir tour indicates that only three movements of the cycle were performed. The choir performed "Nativitie," "Crucifying," and "Ascention," which are the third, fifth and seventh movements of the cycle.⁵² It is ironic that the first audiences experienced neither the poetic nor musical structure that used the final line of one sonnet as the first line of the following sonnet, a structure which had delighted and inspired Talma in her composition.

The Illinois Wesleyan Collegiate Choir may never have intended to perform the full set of seven sonnets on its spring tour. The complete cycle is approximately nineteen to twenty minutes long, based on the tempo markings provided by Talma for each movement. Also, two of the movements were not completed until after the spring tour of 1955. In her usual meticulous way, Talma noted at the bottom of each sonnet movement when and where the final draft of the composition was completed. Example 1 shows the

⁵⁰ Rayl, 26.

⁵¹ Rayl, 26.

⁵² "Music for the Lenten Season [1955]," Record Group 7-3/2/16, Tate Archives and Special Collections, The Ames Library, Illinois Wesleyan University, Bloomington, IL.

dates and location of each movement's composition, and the approximate length of the movements. The movements written in Peterborough, NH, were written while Talma was in residence at The MacDowell Colony.

Table 1: Dates and Locations of *La Corona* Composition by Movement

Movement	Dates of Composition	Location of Composition	Approximate Duration
La Corona	September 14 – 27, 1954	New York City, NY	4' 30"
Annunciation	August 11 – 22, 1954	Peterborough, NH	3' 5"
Nativitie	August 12 – 31, 1954	Peterborough, NH	2' 40"
Temple	June 14 – 27, 1955	Peterborough, NH	2' 25"
Crucifying	September 1 – 4, 1954	Peterborough, NH	2' 30"
Resurrection	June 29 – July 6, 1955	Peterborough, NH	1' 35"
Ascention	September 6 – 14, 1954	Peterborough and New York City	2' 15"

Two live performances of Talma's complete *La Corona* cycle are documented in the available literature. The Gregg Smith Singers along with the Florilegium Chamber Choir performed *La Corona* at St. Peter's Church in New York City on January 12, 1985. According to *The Musical Woman: An International Perspective*, this was a premiere of the work.⁵³ The full cycle, however, had been presented in an earlier performance by the Dorian Chorale, conducted by Harold Aks, on November 19, 1964 at Queens College in

⁵³ Judith Lang Zaimont, Catherine Overhauser and Jane Gottlieb, eds., vol. 2 (Westport, CT: Greenwood Press, 1987), 22. This volume contains performance information for works by women composers during 1984-1985. Works performed are listed individually by composer, and include the dates and locations of those performances.

New York City.⁵⁴ This performance resulted in the Composers Recording mentioned in the introduction to this document. The difficulty of learning and performing serial music, combined with a complex text and lack of performance edition other than the composer's manuscript, has perhaps limited further live performances of Talma's *La Corona*.

⁵⁴ Bosler, 13.

CHAPTER III

JOHN DONNE AND THE LANGUAGE OF METAPHYSICAL POETRY

Yet because I thought, that as in the Poole of Bethsaida, there was no health till the Water was troubled, so the best way to find the truth in this matter was to debate and vex it.

John Donne, Preface to “Biathanatos” (1608)⁵⁵

This quote by John Donne draws the reader into the language of the seventeenth-century metaphysical writers, of which Donne was the chief proponent. These were poets who blended emotional and intellectual arguments in complex ways, most often using direct language and the juxtaposition of apparently disconnected things in order to force the reader to be fully engaged in the subject.⁵⁶ In order to understand the literary qualities of this poetic movement, and their manifestations in *Holy Sonnets: La Corona* in particular, it is important to know something of the life and writing style of John Donne.

John Donne – Poet and Preacher

John Donne was born into a prosperous middle-class family in London in 1572. While both of his parents were Roman Catholic, his status as a Catholic “aristocrat” came from his mother’s side of the family. They were descendants of Sir Thomas More, the

⁵⁵ *The Complete Poetry and Selected Prose of John Donne*, ed. Charles Coffin (New York: Random House, Inc., 2001), 318-319.

⁵⁶ “Metaphysical Poet,” *Encyclopædia Britannica Online*, 2008, <http://search.eb.com/eb/article-9052291> (accessed June 2, 2008).

Lord Chancellor during the reign of Henry VIII who was martyred in 1535 for his Catholic faith.⁵⁷ Because of the difficulty inherent in being an openly practicing Roman Catholic family during the reign of the fiercely Protestant Queen Elizabeth I, Donne was tutored privately until the age of eleven, at which time he matriculated at Oxford University. He studied for three years at Oxford and then continued his education at Cambridge. He took no degree from either university because as a Catholic he could not swear the required oath of allegiance to the Queen. What Donne's experience did provide, especially at Oxford, were lifelong friendships with a wide circle of people who would later become his patrons and supporters at court and in the Church.⁵⁸ After university, Donne probably traveled in Spain, Belgium, and Italy and then returned to London to read law from 1591 to 1594. In 1594, perhaps prompted by the death of his younger brother Henry, who was in prison for harboring a Catholic priest, Donne began to make a comparative study of the Roman Catholic and Protestant theologies.⁵⁹ In 1597 he took a job in public service, which makes it probable that he had converted to the Anglican Church by this time.⁶⁰ In 1601, when he secretly married Anne More, a nobleman's daughter and the niece of his employer, all possibilities of remaining in public service ended. For the next ten years Donne and his growing family lived in poverty while depending on the charity of extended family and noble patrons. Donne

⁵⁷ Jonathan Post, "Donne's Life: A Sketch," in *The Cambridge Companion to John Donne*, ed. Achsah Guibbory (Cambridge: Cambridge University Press, 2006), 1.

⁵⁸ Post, 3.

⁵⁹ Post, 8.

⁶⁰ Patricia Garland Pinka, "John Donne," *Encyclopædia Britannica Online*, 2008, <http://search.eb.com/eb/article-9030933> (accessed June 2, 2008).

continued to study and to write prolifically, including prose works on theology and canon law, and poetry focusing on the topics of love and religion. While friends encouraged Donne to consider work in the Church of England, he “felt unworthy and continued to seek secular employment.”⁶¹

By 1615 Donne finally came to believe that he did indeed have a religious vocation and took holy orders, being ordained a deacon and priest. Although James I had absolutely refused Donne’s many earlier attempts to obtain a post at court, the king was happy to install him as the dean of St. Paul’s Cathedral in 1621. His time as an ordained priest played out against a backdrop of personal tragedy and illness. His wife died in 1617 after giving birth to a stillborn child, and Donne’s health also suffered with long episodes of typhus in 1623 and stomach cancer in 1630-31. These travails focused him fully on his vocation in the Church and also led to some of the most elegantly developed theological works in prose and poetry, as found in his devotional meditations and sermons.⁶² Donne remembered his wife and honored his vocation in these first lines from Holy Sonnet XVII:

Since she whom I lov’d hath payd her last debt
To Nature, and to hers, and my good is dead,
And her Soule early into heaven ravished,
Wholly on heavenly things my mind is sett.⁶³

⁶¹ Pinka.

⁶² Post, 17.

⁶³ John Donne, “Holy Sonnet XVII,” *The Complete Poetry and Selected Prose of John Donne*, 265.

Although John Donne is known to modern readers primarily as a poet, it was as a preacher that he reached his highest fame during his lifetime and for his sermons that he expected to be remembered. After he was ordained into the Church of England in 1615, Donne began to concentrate more of his intellectual and literary skills on sermons rather than poetic forms. Donne was able to negotiate the sometimes tricky accomplishment of crafting sermons that were by their nature pieces written for specific occasions while still conveying his very personal experience with God, faith, and religion. The elements of spiritual anxiety and uncertainty found in his earlier poetry continued to be a hallmark of his religious prose. Through the power and eloquence of his many sermons, including ones delivered at the courts of James I and Charles I, Donne secured the reputation as the foremost preacher in England.⁶⁴

John Donne died on March 31, 1631. Although few of his works were published during his lifetime, they were preserved and circulated in manuscript copies among his admirers. While his *Poems* were fairly popular immediately after his death, having been published eight times within the seventeenth century, Donne's style was not to the taste of the eighteenth-century public. While some literary figures of the nineteenth century appreciated Donne's work, most notably Robert Browning, it was not until the early part of the twentieth century that Donne's poetry encountered an incredible revival. T. S. Eliot, in particular, who was intrigued by the work of Donne and his contemporaries, wrote an essay in 1921 titled "The Metaphysical Poets" in which he praised Donne as a

⁶⁴ Pinka.

poet of “unified sensibility,” combining thought and emotion.⁶⁵ The extremely warm reception of the earlier poet’s work in the 1930s and 1940s was partially attributable to this essay and the growing interest in Donne as a precursor of modern intellectual literature.

Amid the large catalog of Donne’s poetry and prose works stand the Holy Sonnets, sometimes referred to as the Divine Poems: poetry that dealt with universal matters of spirituality and a relationship with God, yet were written mostly in a very personal and intimate manner and language. The cycle of seven *La Corona* sonnets were the earliest works in this group of poems, written around 1607. While Donne’s poetry can be difficult to date correctly, since very little of it was published during his life, scholars such as A. C. Partridge believe that most of the remaining nineteen Holy Sonnets were written before his wife’s death in 1617.⁶⁶ They therefore stand as the “product of Donne’s middle period, years of uncertainty and ill-health, when his pride and ambition for Court place had been humbled.”⁶⁷ And even though these poems explore the poet’s love for God, they also reflect doubts, fears, and a lack of spiritual peace. In these poems the reader finds the dichotomy between Donne’s deep faith and the deep sense of unworthiness that had originally kept him from pursuing a career in the Church.

⁶⁵ Dayton Haskin, “Donne’s Afterlife,” *The Cambridge Companion to John Donne*, ed. Achsah Guibbory (Cambridge: Cambridge University Press, 2006), 242.

⁶⁶ A. C. Partridge, *John Donne: Language and Style* (London: André Deutsch, 1978), 128.

⁶⁷ Partridge, 127.

Donne – Language and Style

One of the primary identifying elements of seventeenth-century metaphysical poetry is the use of the conceit, “an extended metaphor that draws an ingenious parallel between apparently dissimilar situations or objects.”⁶⁸ The metaphor or comparison was then subject to intense reasoning and transformed into an argument for multiple, and sometimes even contradictory, feelings or ideas. Continuing in the time-honored tradition of the independent Reformation thinkers, “perhaps Donne’s greatest contribution to aesthetic speculation in the English Renaissance was the baroque assimilation of thought to feeling, coupled with the semantic teasing of words, still a logical priority in the rational process of theologians.”⁶⁹ The writings of the metaphysical poets were a blend of emotion and intellectualism, a debate between the soul and the body. T. S. Eliot’s 1921 essay “The Metaphysical Poets” argued that these works were unique because earlier and later poets were unable to achieve that fusion of thought and feeling, thereby creating works that were either intellectual or emotional but not both at the same time.⁷⁰ In Donne’s time, however, the term “metaphysical” was used as a pejorative description of that poetic approach to a topic, with critics claiming that the apparently disconnected ideas of the conceit were subject to “violent yoking together” in

⁶⁸ Pinka.

⁶⁹ Partridge, 11.

⁷⁰ “Metaphysical Poet.”

order to jolt readers out of complacency and force them to be engaged and immersed in the argument of the poem.⁷¹

Other elements of Donne's poetry that were perhaps startling to his readers include vocabulary and syntax that owed more to the dramatic spoken language of the Shakespearean stage than to the smooth meter and mellifluous words of contemporary lyric poets such as Philip Sidney and Edmund Spenser. There is directness of language, emotional intensity, and a sometimes shocking sense of drama within even the most devout of poems.⁷²

The last nine lines of Holy Sonnet XIV, as seen in Example 1, present the comparison of a soul to a town that has been captured by the enemy. Donne pleads to be released from that captivity and bound instead in a relationship with God. In lines five through eight of this sonnet, the conceit or comparison of the soul with the captured town is shown in vocabulary choices like "usurpt," "defend," and "viceroy." In contrast to the militaristic language in the situation of the captured soul, readers would expect peaceful or gentle words at the end of the sonnet, reflecting the shift to a different metaphorical structure. Ironically, the language Donne uses in the last four lines to describe his desired relationship with God is not peaceful or gentle, but almost urgent and violent [emphasis by this author].

⁷¹ "Metaphysical Poet."

⁷² Pinka.

Example 1: John Donne, Holy Sonnet XIV, lines 5-14.⁷³

I, like an usurpt towne, to'another due,
Labour to'admit you, but Oh, to no end,
Reason your viceroy in mee, mee should defend,
But is captiv'd, and proves weake or untrue.
Yet dearly'I love you,'and would be loved faine,
But am betroth'd unto your enemy:
Divorce mee,'**untie**, or **breake** that knot againe,
Take mee to you, **imprison** mee, for I
Except you'**enthrall** mee, **never** shall be free,
Nor ever chaste, except you **ravish** mee.

This sense of ironic language is joined by the frequent use of paradox, not only in contrasting images but in punning plays on the English language itself. Donne's conspicuous use of paradox to develop his arguments will be discussed directly in the context of *La Corona* later in this chapter.

The sense of urgency is increased in this poem, as well as in many others by John Donne, by an extreme emphasis on personal pronouns and by using present tense and imperative forms of verbs.⁷⁴ Lines of equal metrical length can feel interrupted and stretched by the use of monosyllables, or fluid and contracted with words that maintain flow through the use of secondary stresses. This is illustrated in Example 2 by two lines from the Holy Sonnet VII, which begins with "At the round earth's imagin'd corners." While both of the excerpted lines have ten syllables, the pacing of the lines, as indicated by syllabic stress markings, could not be more different:

⁷³ John Donne, "Holy Sonnet XIV," *The Complete Poetry and Selected Prose of John Donne*, 264.

⁷⁴ Helen Gardner, "The Religious Poetry of John Donne," *John Donne: A Collection of Critical Essays*, ed. Helen Gardner (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1962), 131.

Example 2: John Donne, Holy Sonnet VII, line 3 and line 6.⁷⁵

“From death, you numberlesse infinities” [line 3]

“All whom warre, dearth, age, agues, tyrannies” [line 6]

In Donne’s poetry, his use of natural speech stress often runs counter to metrical expectations, creating the feeling of asymmetrical lines and thus avoiding monotonous cadences. In his use of punctuation, however, Donne does not hew to the use of breathing stops that would occur in the rhythm of natural speech. Rather, he uses punctuation for syntactic clarity. A. C. Partridge states that “the stopping of Donne is meticulous, to the point of superfluity.”⁷⁶ Example 3 presents the first two quartets of Holy Sonnet X to illustrate the use of punctuation to clarify the syntax, and therefore the logic, of the poetic argument:

Example 3: John Donne, Holy Sonnet X, lines 1-8.⁷⁷

Death be not proud, though some have called thee
Mighty and dreadfull, for, thou art not soe,
For, those, whom thou think’st, thou dost overthrow,
Die not, poor death, nor yet canst thou kill mee.
From rest and sleepe, which but thy pictures bee,
Much pleasure, then from thee, much more must flow,
And soonest our best men with thee doe goe,
Rest of their bones, and soules deliverie.

The fourteen-line sonnet form in which Donne wrote was different than that of his English predecessors or contemporaries. Spenser, Sidney, and others of the time tended

⁷⁵ John Donne, “Holy Sonnet VII,” *The Complete Poetry and Selected Prose of John Donne*, 261.

⁷⁶ 30.

⁷⁷ John Donne, “Holy Sonnet X,” *The Complete Poetry and Selected Prose of John Donne*, 262.

to structure their sonnets as an octet and a sestet, further divided into two quartets and two tercets. Donne preferred the use of a final couplet rounding out three quartets.⁷⁸ The great measure of his skill is that the couplet was not separated in thought from the earlier part of the poem, thus avoiding the impression of an epilogue or concluding moral. His usual rhyme scheme was **abbaabbacdcdee**, but he was also flexible with this poetic construct.⁷⁹ In *Holy Sonnets: La Corona*, for example, Donne uses the above rhyme scheme in the second, fourth, sixth, and seventh poems. In the first, third, and fifth sonnets, he shifts the rhyme scheme of the third quartet slightly to match the previous two quartets, creating a rhyme scheme of **abbaabbacddcee**. This deliberate shift of rhyme patterns becomes part of the structure of the poetic cycle itself.

“Holy Sonnets: La Corona”

These two parts of our devotion, Prayer and Praise . . . not onely consist together, but constitute one another . . . As that Prayer [the Lord’s Prayer] consists of seven petitions, and seven is infinite, so by being at first begun with glory and acknowledgement of his reigning in heaven, and then shut up in the same manner, with acclamations of power and glory, it is made a circle of praise, and a circle is infinite too. The Prayer, and the Praise, is equally infinite.

John Donne, *Sermons*, V, 270-271⁸⁰

⁷⁸ Partridge, 130.

⁷⁹ Partridge, 130.

⁸⁰ John Donne, *Complete Poetry and Major Prose*, ed. Merritt Y. Hughes (New York: Odyssey Press, 1957). Quoted in A. B. Chambers, “La Corona: Philosophic, Sacred, and Poetic Uses of Time,” in *New Essays on Donne*, ed. Gary Stringer. Salzburg Studies in English Literature: Elizabethan and Renaissance Studies, ed. James Hogg (Salzburg: Institut für Englische Sprache und Literatur, 1977), 168.

This quote, taken from the *Sermons* of the poet John Donne, beautifully illustrates the infinite circularity of the qualities of prayer and praise, qualities also lifted up poetically in his sonnet cycle *La Corona*. This cycle of seven sonnets also illustrates many of the stylistic characteristics of Donne's writing, as well as an unusual poetic construct which reinforces the cycle's circular quality.

The intriguing circular structure of *La Corona* derives from Donne's use of the last line of each sonnet as the first line of the following sonnet. The last line of the seventh and final sonnet is also the first line of the first sonnet. Thus each poem is related to the sonnets which precede and follow it. *La Corona* becomes an endless circle of prayer and praise, and "a circle, as Donne was fond of observing, is a 'convenient hieroglyph for God' because it has no beginning nor end."⁸¹ Thus each individual sonnet explores theological and liturgical concepts, but the structure of the cycle as a whole also represents the divine.

Even as Donne will sometimes shift rhyme schemes in his poetry for variety, so he also manipulates the transitional device of the repeated line in *La Corona* from sonnet to sonnet. Something as subtle as a shift in grammatical function of a word or words in the repeated line can open up a different perspective in the sonnet in which they're repeated. In Example 4, which illustrates the shared line between "Crucifying" and "Resurrection," the words "my dry soule" shift from being the object of the poetic phrase to the subject. This technique provides an additional venue for Donne to vary the

⁸¹ Chambers, 167.

metrical and syntactical flow of his poetic lines, while maintaining his overall poetic construct.

Example 4: “Crucifying,” lines 12-14; “Resurrection,” lines 1-4⁸²

Now thou art lifted up, draw mee to thee,
And at thy death giving such liberall dole,
Moyst, with one drop of thy blood, my dry soule.

Moyst with one drop of thy blood, my dry soule
Shall, (though she now be in extreme degree
Too stony hard, and yet too fleshly,) bee
Freed by that drop, from being starv’d, hard, or foule,

While the later Holy Sonnets take a more personal, even conversational, tone, the cycle *La Corona* maintains a formal language that is more in keeping with the liturgical nature of the poetry. In a study of the cycle, Margaret Maurer states that “in ‘La Corona’ Donne considers the relationship between God’s will to save his soul and his own will to perform acts of devotion. Reflecting on this problem is a spiritual exercise that requires the most delicate balance between his own exertion and trust in God.”⁸³ A. B. Chambers maintains that Donne states the liturgical nature of the cycle in the very first poetic line of the first sonnet, “Deigne at my hands this crown of prayer and praise,” and continues through the seven sonnets, evoking scenes from the life of Christ which duplicate in their simplicity the nature of the liturgical year.⁸⁴ The first sonnet, “La Corona,” serves as an introduction to the cycle, and is followed by “Annunciation,” “Nativitie,” “Temple,”

⁸² Donne, ed. Coffin, 244.

⁸³ “The Circular Argument of Donne’s ‘La Corona,’” *Studies in English Literature, 1500-1900* 22, no. 1 (winter 1982): 59.

⁸⁴ Chambers, 160.

“Crucifying,” “Resurrection,” and “Ascention.” Ruth Gardner points out another link to existing liturgy, noting that “the first sonnet of the set is a weaving together of phrases from the Advent Offices in the Breviary, and that the second draws on the Hours of the Blessed Virgin . . . [Donne’s] ‘crowne of prayer and praise’ was to be woven from the prayers and praises of the Church.”⁸⁵ Among the key events in the Christian liturgical year, it is perhaps interesting that Donne chose to include the scene of the child Jesus teaching the elders in the temple at Jerusalem in his cycle. This scene, however, in which Jesus makes the comment that he has to about his father’s business, can be understood to be Jesus’ first miracle.⁸⁶

Donne utilizes the shared poetic line between sonnets to mark shifts between moments of prayer and praise, both vital in the liturgy. Example 5 illustrates the use of the line “Salute the last, and everlasting day” as part of a prayer in “Resurrection,” giving way to the initiation of praise in “Ascention.”⁸⁷ This change from prayer to praise is also mirrored in the grammatical shift from using “salute” as part of a compound verb to an imperative command.

While the liturgical purpose of *La Corona* seems rather lofty, and the overall circular nature and sonnet form may imply a degree of formality and structure, Donne’s language in the seven poems is strong and direct, metrically fluid, and full of paradox and puns. The use of paradoxical statements is nowhere in greater evidence than in

⁸⁵ Gardner, 124.

⁸⁶ Chambers, 161.

⁸⁷ The archaic spellings of “Nativitie” and “Ascention” found in Donne’s cycle are retained throughout this document, and are also used by Louise Talma in her musical setting.

Example 5: “Resurrection,” lines 12-14, “Ascention,” lines 1-4⁸⁸

May then sinnes sleep, and deaths soone from me passe,
That wak’t from both, I againe risen may
Salute the last, and everlasting day.

Salute the last and everlasting day,
Joy at the uprising of this Sune, and Sonne,
Yee whose just teares, or tribulation
Have purely washt, or burnt your drossie clay;

the second poem “Annunciation,” in which God’s incarnation as man is itself a paradox.

Lines 3 and 4 of the poem, shown in Example 6, refer to Jesus. Example 7 contains the last four lines of the poem, in reference to the Virgin Mary.

Example 6: “Annunciation,” lines 3-4⁸⁹

Which cannot sinne, and yet all sinnes must beare,
Which cannot die, yet cannot chuse but die

Example 7: “Annunciation,” lines 10-14⁹⁰

Whom thou conceiv’st, conceiv’d; yea thou art now
Thy Makers maker, and thy Fathers mother;
Thou’ hast light in darke; and shutst in little roome,
Immensity cloistered in thy deare wombe.

The final poem, “Ascention,” contains a wonderful use of paradox combined with a pun. Donne contrasts the images of Jesus as a powerful ram and a sacrificial lamb. In

⁸⁸ Donne, ed. Coffin, 244.

⁸⁹ Donne, ed. Coffin, 242.

⁹⁰ Donne, ed. Coffin, 242.

addition, he creates a pun between the ram as an animal and a battering ram. Example 8 contains the two lines in which all this linguistic play is present.

Example 8: “Ascention,” lines 9-10⁹¹

O strong Ramme, which hast batter’d heaven for mee,
Mild Lambe, which with thy blood, hast mark’d the path;

In John Donne’s poetry, the simplicity and strength of individual words are juxtaposed against dialectical arguments and linguistic complexities. Several modern composers have been drawn into setting his rich language. The feeling for syllable and rhythm found in Donne’s poems has inspired solo vocal settings by Douglas Moore, Lee Hoiby, John Tavener, Ross Lee Finney, John Eaton, and Benjamin Britten. Choral settings of Donne’s sonnets include “At the Round Earth’s Imagin’d Corners” by Williametta Spencer, and Stephen Paulus’ inclusion of “Nativitie,” out of the cycle *La Corona*, in his Christmas cantata.⁹² Louise Talma, in her setting *Holy Sonnets: La Corona*, derives musical inspiration from the structure of the poetic cycle as well as the language, as will be seen in examples in the following chapters.

⁹¹ Donne, ed. Coffin, 245.

⁹² Douglas Moore, “Three Sonnets of John Donne” for high voice and piano, in “Romantic American Art Songs,” Schirmer, 1990; Lee Hoiby, “Go and Catch a Falling Star” for high voice and piano, Boosey and Hawkes, 1965; Lee Hoiby, “The Message,” in “Lee Hoiby: Thirteen Songs for High Voice and Piano,” Schirmer, 1990; John Tavener, “Three Holy Sonnets: for Baritone and Chamber Ensemble,” Chester Music, 1962; Ross Lee Finney, “Three Love Songs, to Words by John Donne” for high voice and piano, Valley Music Press, 1957; John Eaton, “Holy Sonnets of John Donne: Song Cycle for Dramatic Soprano and Piano [or Orchestra],” Shawnee Press, 1960; Benjamin Britten, “The Holy Sonnets of John Donne, Op. 35” for high voice and piano, Boosey and Hawkes, 1946; Williametta Spencer, “At the Round Earth’s Imagin’d Corners,” Shawnee Press, 1968; Stephen Paulus, “So Hallow’d is the Time: A Christmas Cantata,” for boy soprano, soprano, tenor and baritone soloists, mixed choir and orchestra, [piano-vocal score] European American Music Company, 1981.

CHAPTER IV

AN ANALYSIS OF SELECTED TEXTURAL, SERIAL, AND TEXTUAL ELEMENTS IN *LA CORONA*

In 1954-1955, the years in which Talma composed *La Corona*, she was in the process of assimilating the techniques of serialism into her existing style. Characteristics of her earlier works are clear texture and structure, short melodic phrases, a focus on balance and proportion, and counterpoint, which combine to create a style strongly influenced by her study with Nadia Boulanger.⁹³ This style is reflected in the definition of neoclassicism in the *New Grove Dictionary* as a movement “in the works of certain 20th-century composers, who . . . revived the balanced forms and clearly perceptible thematic processes of earlier styles.”⁹⁴ While the term neoclassicism can be notably imprecise in the abstract, specific compositional elements found in works of a given composer could be described as neoclassical. This author describes Talma’s music as neoclassical primarily in terms of structure and texture. Neoclassical elements found throughout the seven movements of *La Corona* include clarity of texture, precisely articulated rhythms, and clear-cut divisions between phrases. In addition, variations in texture help to delineate formal structure, especially in choral works which in Talma’s writing tend to be through-composed.

⁹³ Teicher, “The Musical Woman,” 128.

⁹⁴ Arnold Whittall, “Neo-classicism,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie, (London: Macmillan Publishers Limited, 2001), 17:753.

LuAnn Dragone describes the timeframe around the composition of *La Corona* as part of Talma's middle period, and states that "certain structural elements throughout the second-period compositions remain consistent. First, Talma's concept of drama and temporal flow, and the techniques she employs to generate effects such as texture and rhythmic elements, displays a strong likeness to all of her compositions."⁹⁵ While her approach to structure and texture remained a strong and continuous element of her style, the use of serial techniques was still new to Talma, and the integration of the two compositional techniques is not always comfortable or successful in this choral cycle.

One of Talma's stylistic mentors, Igor Stravinsky, went through a similar process of mixing influences. Stravinsky also began coming to terms with selected aspects of serial practice in his musical composition during the early part of the 1950s. Of his mature works after this period, Jeremy Noble wrote "that such a variety of textures and techniques is juxtaposed with no sense of incongruity is sufficient indication of the extent to which he had already succeeded in making over serial procedures to his own long-established musical purposes."⁹⁶ The successful blending of these techniques later in Talma's career, after she created more compositions utilizing the approaches of neoclassicism and serialism, would also be more effortless and effective.

In addition to selected examples of texture and structure, serial elements will also be explored in *La Corona*. Talma's use of serial technique is not strict in this work, written early in the period in which she began to combine neoclassical and serial

⁹⁵ Dragone, 208.

⁹⁶ "Igor Stravinsky," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, (London: MacMillan Publishers Limited, 1980), 18:260.

techniques. Talma described her use of twelve-tone technique by saying “a set to me is like a painter’s palette. He deliberately chooses a certain set of colors. He makes a selection and then that is the basic stuff from which he makes his picture . . . the ultimate result may have little resemblance to the original.”⁹⁷ Examples from *La Corona* will explore how Talma used serial technique to complement her existing focus on structure, texture, and linear construction. Further examples will show how she supported implicit tonal, if non-functional, relationships at cadential points by careful design and manipulation of her original row. The knowledge that these compositional elements are a continuation of Talma’s development as a composer, combining existing techniques on her musical palette, enhances the study of these elements in *Holy Sonnets: La Corona*.

The final section of this chapter addresses textual elements found in *La Corona*. Talma is able, even with the confines of a neoclassical structure and serial melodic demands, to give specific words and phrases musical elaboration. Some of these textural, serial, and textual elements overlap. For example, Talma uses multiple voices entering on different row transpositions to create an impression of imitative entrances. She uses changes in texture or rows to highlight specific text. And above all, Talma enjoys the opportunity to match musically the poetic construct in which the same line ends one sonnet and begins the next sonnet.

⁹⁷ Teicher, “Solo Works,” 41.

Textural Elements

A discussion of the neoclassical aspect of Louise Talma's style finds the greatest relevance in her development of musical structure and use of texture. Juxtaposition of varying texture creates this sense of block structure in *La Corona*. In this choral cycle, which is through-composed, the sense of contrast of different sections is strengthened because the changes of texture usually coincide with changes in poetic line. There is also the frequent use of imitation, and a preponderance of syllabic text setting, resulting in clarity of texture. Example 9, taken from the first movement "La Corona," shows clearly the block structure deriving from changes in texture. The phrase in section A features paired voices, section B contains slightly offset entrances in three voices, section C is a full four-voiced homorhythmic passage, and section D returns to a softer dynamic with clear imitative entrances in the lower three voices. A singer or conductor could determine the phrasal structure simply by a cursory visual glance at the page because the shifts in texture are so clear.

The third movement "Nativitie" contains similar block structure created by textural differences. A portion of the movement is illustrated in Example 10. Unlike the varied texture seen in the first movement, this movement is most consistent in having sections start in a disjunct or imitative fashion and coalesce into the cadence of each

Example 9: "La Corona," (mvt. 1), mm. 24-40

A

(23) 24

S But what thy

A with a vile crowne of fraile bayes Re-ward my mu-ses white sin-cer-i-ty, But what thy

T

B with a vile crowne of fraile bayes Re-ward my mu-ses white sin-cer-i-ty But what thy

B

p

C

29 *cresc.* *f* *senza dim.*

thor-ny crowne gain'd that give mee, A crowne of Glo-ry, which doth flower al-ways;

cresc. *f* *senza dim.*

thor-ny crowne gain'd that give mee, A crowne of Glo-ry, which doth flower al-ways;

f *senza dim.*

A crowne of Glo-ry, which doth flower al-ways;

f *senza dim.*

A crowne of Glo-ry, which doth flower al-ways;

D

35

p

The ends crowne our workes, but thou crown'st our ends,

p

The ends crowne our workes, but thou crown'st our ends,

p

The ends crowne our workes, but thou crown'st our ends,

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All subsequent examples from *Holy Sonnets: La Corona* are also used by permission.

Example 10: "Nativitie," (mvt. 3), mm. 28-43

A

(27) *mp* 28 *p* *cresc.*

S and from the O - ri - ent, Starres and wise men will tra - vell to pre

A Starres and wise men will tra - vell

T Starres and wise men will tra - vell

B and wise men will tra - vell

B

f

to pre

to pre-vent

C

p

Seest

34 *molto marcato*

vent Th'ef - fect of Her - od's jea - lous gen - er - all doome...

f *molto marcato*

Th'ef - fect of Her - od's jea - lous gen - er - all doome...

molto marcato

Th'ef - fect of Her - od's jea - lous gen - er - all doome...

molto marcato

Th'ef - fect of Her - od's jea - lous gen - er - all doome...

38

thou, My Soule, how he Which fils all place,

p

My Soule, My Soule, how he Which fils all place,

p

My Soule,

with thy faiths eyes how he Which fils all place,

phrase. As Dragone says in her dissertation:

Talma's works are predominantly polyphonic, thin-textured compositions that make extensive use of contrapuntal techniques. Imitation, a common technique in almost all of the choral compositions, is often found in the instrumental works to increase dramatic intensity. This effect is generally created with an increase of rhythmic activity which together raises the intensity. Increases and decreases of density generally signal the approach to and return from a climactic point, as Talma's climaxes are generally a result of textural events.⁹⁸

While Dragone's comment is aimed toward instrumental textures, the description of imitative entrances and layering of texture to increase intensity also applies to Talma's choral works. The increase in dramatic intensity and rhythmic density found in each phrase of Example 10 seems climactic in nature. While each phrase does begin imitatively and end together, differences in dynamic, voicings, and the rate of coalescence create variety, as seen in phrases A, B, and C.

The most obvious structural element in *La Corona* is the shared musical line between movements, reflecting the circular structure of Donne's original sonnet cycle. Possibilities for variety and variation in this device were what originally drew Talma to setting this cycle. Example 11 shows the final measures of "Temple," the fourth movement in the cycle, with the soprano melody marked to indicate the musical line shared with the fifth movement. The transition between these two movements is the most obvious example of the shared poetic line set to music. This is made clear in Example 12, which shows the almost identical melodic shape of the soprano line in the ending measures of "Temple" and the beginning measures of movement five, "Crucifying."

⁹⁸ Dragone, 13.

Example 11: “Temple,” (mvt. 4), mm. 36-38

Example 11 is a musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is for measures 36-38 of "Temple," (mvt. 4). The lyrics are: "By mir - a - cles ex - ceed - ing power of man." The Soprano part starts at measure (35) and includes fingerings 8, 9, 10, 11, 10, 11, 10, 11, 12. The Alto part starts at measure 8 and includes fingerings 8, 9, 11, 12. The Tenor part starts at measure 8 and includes fingerings 8, 9, 10, 11, 10, 11, 10, 9, 12. The Bass part starts at measure 8 and includes fingerings 8, 9, 8, 9, 8, 9, 9, 8, 9, 12. The time signature changes from 4/4 to 3/4 between measures 36 and 37.

Example 12: “Temple,” (mvt. 4), mm. 36-38 and “Crucifying,” (mvt. 5), mm. 1-3

Example 12 shows two musical parts, IV and V, for measures 36-38 of "Temple," (mvt. 4) and measures 1-3 of "Crucifying," (mvt. 5). Part IV is for measure (35) and includes fingerings 8, 9, 10, 11, 10, 11, 10, 11, 12. Part V is for measure (0) and includes fingerings 8, 9, 10, 11, 10, 11, 12. The lyrics are: "By mir - a - cles ex - ceed - ing pow - er of man." The time signature changes from 4/4 to 3/4 between measures 36 and 37. Part IV has a 10P (10-measure phrase) bracket over measures 36-45. Part V has a 3P (3-measure phrase) bracket over measures 1-3.

While the soprano lines are identical in pitch contour and almost identical in rhythmic contour, Talma creates a completely different setting for that melodic line at the beginning of “Crucifying.” The melody appears in strong parallel octaves, shown in

Example 13. This octave texture was set up in the last measure of the previous movement (Example 11, m. 38), and remains prevalent throughout this movement.

Example 13: “Crucifying,” (mvt. 5), mm. 1-2

Example 13: “Crucifying,” (mvt. 5), mm. 1-2

S
8 9 10 11 10 11 10 11 12
By mir - a - cles ex - ceed - ing pow - er of man,

A
f By mir - a - cles ex - ceed - ing pow - er of man,

T
f By mir - a - cles ex - ceed - ing pow - er of man,

B
f By mir - a - cles ex - ceed - ing pow - er of man,

While the musical transition from movement four “Temple” to movement five “Crucifying” is clear, other shared musical lines, such as the shift from movement two “Annunciation” to movement three “Nativitie,” are not as well-defined. At the end of “Annunciation,” the shared phrase is placed in the soprano voice (Example 14, bracket A), but the melody is clouded in a four-part texture with differing rhythms in the other three parts. Bracket B shows a small coda section leading to the final chord. The repetition of the last few words of the poetic line in all the voices is unusual and contributes to the feeling of coda.

Example 15 shows the beginning of movement three, “Nativitie,” in which the soprano “melody” from the previous movement is transferred to a solo bass line. While

Example 14: “Annunciation,” (mvt. 2), mm. 54-60

The musical score for "Annunciation" (mvt. 2), mm. 54-60, is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is D major (two sharps) and the time signature is 3/4. The score is divided into two sections, A and B, by brackets. Section A covers measures 54-59, and Section B covers measures 60-61. The lyrics are: "Im - men - si - ty cloys - terd in thy deare womb thy deare womb." The score includes dynamic markings such as "sempre p", "pp", "rit.", "dim.", and "pp rit.".

the melodic contour remains the same, the shift in tessitura, texture, and rhythm creates a different atmosphere while using identical text. The text is also offset, with a one-syllable delay on “thy deare womb.” While the soprano line in movement two “Annunciation” ended with “womb” on the first leap of a sixth (Example 14, end of bracket A), Talma places the word “deare” on the interval of the sixth in the bass line in movement three. The bass finally does move a sixth into “wombe,” but by then other voices have entered and obscured that melodic movement. Because of this delay, the bass version of this shared line feels much less cadential as it leads into “Nativitie.”

Example 15: “Nativitie,” (mvt. 3), mm. 1-3

Example 15 is a musical score for four voices (Soprano, Alto, Tenor, Bass) in 8/8 time, marked "Andante" with a tempo of 60. The lyrics are: "Im - men - si - ty cloy - terd in thy deare wombe;". The score shows the first three measures. The Soprano part has a "B" section starting at measure 3 with a "mf" dynamic and "cresc." marking. The Alto part has a "B" section starting at measure 3 with a "mf" dynamic and "cresc." marking. The Tenor part has an "A" section starting at measure 1 with a "mf" dynamic and "cresc." marking. The Bass part has an "A" section starting at measure 1 with a "mf" dynamic and "cresc." marking.

The most interesting shared line compositionally is also the one that would be almost impossible for an audience to perceive, as it is the one between the last movement and the first movement. Example 16 shows the final measures of the last movement, “Ascention.” This section promotes the liturgical element of praise, and the final measures reflect that focus by using a full dynamic, broad allargando tempo, completely homorhythmic texture, and a final chord containing the widest range envelope of the entire choral cycle.

In the first phrase of the first movement, “La Corona,” Talma uses the same pitches as the previous example. The opening phrase is shown in Example 17. The two settings of the shared poetic and musical line are juxtaposed on the next page. However, the line “Deigne at my hands this crown of prayer and praise” is presented within a more subdued context of prayer in the first movement, a change which is reflected musically in the texture of staggered entrances and narrower aggregate pitch range. While the pitches

Example 16: "Ascention," (mvt. 7), mm. 56-62

56 **Allargando**

S
Deigne at my hands this crown of prayer and praise.

A
Deigne at my hands this crown of prayer and praise.

T
Deigne at my hands this crown of prayer and praise.

B
Deigne at my hands this crown of prayer and praise.

Example 17: "La Corona," (mvt. 1), mm. 1-5

51 **Moderato** ♩ = 63

S
Deigne this crown of prayer and praise,

A
at this crown of prayer and praise,

T
my this crown of prayer and praise,

B
hands this crown of prayer and praise,

are the same as the previous example, the tessitura, especially in the soprano line, is lower. Example 17 is also a prime illustration of distributed text, in which each voice presents a discrete portion of text, in this case one word each, so that the entire poetic line is present only through the participation of all four voices. This transparency of texture also contributes to the subdued quality of the first movement.

Two other examples of distributed text are found in *La Corona*, both in “Nativitie.” This technique is not frequently used, as Talma’s use of imitative texture usually has all the participating voices presenting the full line of text. Example 18 shows the most interesting appearance of distributed text, which has an almost conversational quality. The texts “for thee” and “for him” are divided between the alto and tenor lines in Example 18, setting the syntactical separation found in Donne’s sonnet, and illustrating the poetic shift in focus from the soul to the historical story of Jesus’ birth. In bracket B’, the altos repeat “for thee,” bringing the focus of the question back to the soul, and bringing a more personal tone to the musical setting. While the ultimate effect of this example of distributed text is to highlight the text, it is accomplished through shifts in voicings and changes in texture.

The clarity of choral texture that one ascribes to Talma’s compositions derives to a great extent from her syllabic setting of text. The vast majority of the text in *La Corona* is set as one note per syllable. The melismatic passages shown in Example 19 are unique in the work. The phrases indicated by brackets are the only occasions in which a single syllable is set to more than three notes. The soprano voice in measure 46 has the identical melodic shape as the melisma in measure 41 but begins one step lower. This

Example 18: “Nativitie,” (mvt. 3), mm. 20-24

The musical score is for three voices: Soprano (S), Alto (A), and Tenor (T). It is in 8/8 time. The Soprano part begins with a melisma labeled 'A' over the words 'But Oh, _____'. The Alto and Tenor parts enter with 'for thee _____' and 'for him _____' respectively. The Soprano part continues with 'hath _____ th'Inne _____ no roome?' and features a melisma labeled 'B' and 'B'' over 'for thee _____'. The Alto and Tenor parts continue with 'hath th'Inne no _____ roome?'. The Soprano part ends with a melisma labeled 'C' over 'for him _____'. The Alto and Tenor parts end with 'hath th'Inne no roome?'. The score includes dynamic markings: *dim.* and *p*.

sequential character is also typical of the neoclassical techniques in Talma’s work. The single appearance of melismatic writing in “Annunciation” illustrates a textual point in addition to being a unique example of texture. Measure 41 sets the stressed syllable of the word “conceiv’d.” In using this melismatic setting, unique to the cycle, in three voices at this point, Talma highlights the importance of this word to the mystery of the incarnation of Christ. The later soprano melisma in measure 46 also draws attention to the paradoxical description of Mary as “thy Makers maker and thy Father’s mother.” By also setting the word “Father” melismatically, Talma draws attention from the incarnate humanity of Christ back to the divinity of God. Yet because of the sequential passage, the two theological concepts are related musically.

Example 19: “Annunciation,” (mvt. 2), mm. 41-48

A

41

S. *p* *poco cresc.* *dim.*
ceiv'd; yea thou art now Thy Ma - kers

A. *p*
ceiv'd;

T. *p*
ceiv'd; yea thou art now Thy Ma - kers

B. *pp* *p* *poco cresc.*
yea thou art now Thy Ma -

B sequence

45

S. *pp* *dim.*
ma - ker and thy Fa - - - thers thy Fa - thers mo - ther;

A. *pp*
and thy Fa - thers mo - ther

T. *pp*
ma - ker and thy Fa - thers mo - ther;

B. *pp*
- - kers ma - ker;

The major neoclassical elements of *La Corona* are structure and texture, several examples of which have been discussed. Talma explores the structural nature of Donne’s poetry by setting musically the shared poetic lines between Donne’s sonnets. The phrasal structure of each of the seven movements is clear because of the changes in texture used for individual phrases. Talma frequently shifts between imitative entrances, paired voices, solo lines, and homorhythmic phrases, and the juxtaposition of these differing textures delineates small and large-scale structure. Deliberate manipulation of texture,

whether by the use of offset entrances with distributed text or by the unique instance of melismatic writing in a work of otherwise syllabic text-setting, also reflects musical or emotional expression of the text. In the next section of this chapter, discussion of Talma's use of selected serial technique will also highlight the creation of textural changes through serial manipulation.

Selected Serial Elements

Talma's serial works employ a number of procedures that include: 1) a frequent partial presentation of the row in its first appearance as a quasi-introduction; 2) repetition of notes before completion of the entire row; 3) a presentation of the row that includes octave repetitions, as well as note doublings at the unison or octave in other voices; and 4) numerous partial or incomplete presentations of the row. In many respects Talma's twelve-tone rows behave like *cantus firmi* whose appearance is sometimes found in one of the voices but is not always present.⁹⁹

The choral cycle *La Corona* is built upon a single row that Talma uses in its original form and various manipulated forms, including inversion, retrograde, retrograde inversion, and transposition.¹⁰⁰ The work includes examples of some of the serial approaches described in the quote above, in addition to linear row aggregates and vertical pitch manipulations. However, *La Corona* is also an early example of Talma's combination of serialism and neoclassical writing, and the music includes serial events intended to create such techniques as ostinato, imitation, and sequence. Many of the cadences in the cycle are non-functional but do contain neotonal implications. Talma has

⁹⁹ Dragone, 118.

¹⁰⁰ Appendix C contains pages on which Talma wrote out the original, inversion, retrograde, and retrograde inversion forms of this row transposed to each pitch. These sheets are reproduced from Talma's original pages in the Library of Congress collection.

very carefully set up her row, shown in Example 20, so that certain combinations of pitches in the row will provide these tonal centers. The most frequent type of neotonal chord is the major chord with added second, which is seen throughout the cycle. The movements “La Corona,” “Resurrection,” and “Ascention” end with this chord, but many internal phrasal cadences also culminate in the major chord with added second. While *La Corona* is not strictly serial, twelve-tone techniques are clearly visible throughout.

Example 20: Original tone row for *La Corona*



For this discussion of Talma’s serial usage, an explanation of the terminology is necessary. References to row order utilized by musicians in the time period in which she wrote *La Corona* are O (original), I (inversion), R (retrograde), and IR (inversion retrograde). Modern music theory replaces the O with a P, which stands for prime row. Talma begins her label of the row with the number which indicates pitch transposition, while current theorists place the transposition number as a subscript to the row order. For example, an inversion of the row which started on the eighth semi-tone would be labeled 8.I in Talma’s writing and I_8 in modern analysis. Because Talma’s original materials make reference to the terminology current in the 1950s, this document will follow suit in the analysis. The only exception to Talma’s usage has been to replace O with P in order to avoid the visual confusion which could arise between the letter O and the number 0.

Talma presents permutations of the row in both linear and vertical aggregates.

Example 21 is a composite linear row in which the alto and bass lines contain the complete sequence of notes in order but combine the pitches of two rows. The bass line is in canon at the octave with the alto line. The alto line begins with note 2 in row 7I, and switches to row 11I at note 8, finishing with 12 and returning to 1. This allows Talma the flexibility to change pitch ranges while maintaining a strict row sequence. This linear sequence, combined with the paired soprano and tenor voices immediately preceding these measures, are the first full statement of the series in *La Corona*.

Example 21: "La Corona," (mvt. 1), mm. 9-12

The musical score for Example 21 consists of four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. The Soprano and Tenor staves are mostly empty, with rests. The Alto and Bass staves contain the melodic line. The lyrics are: "Weav'd in my low de vout me lan cho lie". Above the Alto staff, the notes are numbered 2 through 12, with a bracket indicating a switch from row 7I to row 11I at measure 8. Above the Bass staff, the notes are numbered 2 through 12, with a bracket indicating a switch from row 7I to row 11I at measure 8. The notes are: 2 (F#), 3 (G), 4 (A), 5 (B), 6 (C), 7 (D), 8 (E), 9 (F#), 10 (G), 11 (A), 12 (B), 1 (C).

An aggregate row combining all twelve notes in two voices occurs in Example 22.

The pitches of the soprano and alto voices together present the complete sequence of twelve notes in the row 12P. However, in the way Talma has distributed the notes in the voices, the phrase sounds imitative with no aural hint of the row.

Example 22: “Nativitie,” (mvt. 3), mm. 8-13

12P

S
8 2 8 10 7 11 1 12 5
There he hath made him - self to his in - tent

A
3 5 12 4 9 6 2
He hath made him - self to his in - tent

In Example 23, measures from “Nativitie” illustrate Talma’s technique of creating a three-voice aggregate of the row 6I, by presenting the pitch sequence in order through the voices using similarly rhythmic entrances. The phrase ends with homorhythmic punctuations and rocking chords, but the beginning of the phrase introduces the notes of the row later used in the phrase. By using short rhythmic sections of the row to build into the phrase, Talma creates musical intensity and momentum that leads into a rather dramatic text.

Pitch aggregates of the twelve notes of the row appear not only in linear collections, but also vertically in stacked sections of the row. This allows Talma to vary the texture when using the row and manipulate the chords produced when different sections of a row are used by themselves or layered over a static pitch.

Example 24 demonstrates the technique of vertical aggregates as seen in movement six, “Resurrection.” While the bass voice repeats B3 (note 9 of the row) for

Example 23: “Nativitie,” (mvt. 3), mm. 33-36

33 6I

S 9 10 11 12 *molto marcato*
to pre - vent Th'ef-fect of Her-od's jea-lous gen-er-all doome.

A *molto marcato*
Th'ef-fect of Her-od's jea-lous gen-er-all doome.

T 5 6 7 8 *molto marcato*
to pre-vent Th'ef-fect of Her-od's jea-lous gen-er-all doome.

B 2 3 4 5 *molto marcato*
to pre-vent Th'ef-fect of Her-od's jea-lous gen-er-all doome.

three measures, the upper three voices present pitches 10-11-12, 1-2-3-(4) and 5-6-7 in composite groups above it.¹⁰¹ Shifts of the pitches among the three voices maintain linear interest in each of the upper voices. In the cadence at measure 17, the four voices combine the pitches 5-6-7-9 to form a major chord with added second.

Talma uses the concept of vertical aggregates beyond merely presenting the twelve notes of the row. Example 25 shows the expansion of this technique to create shifting chords over a static bass line. The bass note F3 remains the same through both phrases. In the first phrase, the upper three voices exchange notes but maintain a

¹⁰¹ This paper will utilize the pitch terminology of the Acoustical Society of America, in which C4 represents middle C.

Example 24: "Resurrection," (mvt. 6), mm. 15-17

3P

S 15 11 12 3 1 5
Death, whom thy death slue;
10 10 2 2 6

A 12 11 1 3 4 7
Death, whom thy death slue;
12 11 1 3 4 7

T 9 9 11 1 5
Death, whom thy death slue;
9 9 11 1 5

B 9 9 11 1 5
Death, whom thy death slue;
9 9 11 1 5

continuous 1-7-12 combination over the bass. When the row changes to 7I, the upper voices alternate between 1-2-3 and 5-6-7 over the continuous 4 in the bass voice. This simple serial technique creates the concept of one shimmering chord moving to a rocking chord while keeping melodic interest in the upper three voices.

The effect of a melodic sequence can be created by serial manipulation as illustrated in Example 26. The four voice parts sing segment 4-5-6-7-8-9 in row 1I in unison then repeat the segment in a slower tempo. Talma then changes to row 6I and the four voice parts again sing 4-5-6-7. While the note pattern remains identical, the actual pitches are lower, creating a melodic sequence. The effect is somewhat obscured by the fact that the vocal texture moves from pure parallel octaves to octave displacement. The final chord of the example takes the linear progression of 4-5-6-7 and builds a vertical aggregate with those notes.

Example 25: "La Corona," (mvt. 1), mm. 41-48

7P

(40)

S

7 12 7 1 7 12 7 12 7

For at our end be - gins our end - lesse

1 7 1 12 1 7 1 12 1

A

For at our end be - gins our end - lesse

12 1 12 7 12 1 12 7 12

T

For at our end be - gins our end - lesse

B

6

For at our end be - gins our end - lesse

7I

44

12 2 7 2 7 1 7 1 5

rest; The first last end, now zea - lous - ly pos - sesst,

7 3 5 3 5 2 6 2 6

rest; The first last end, now zea - lous - ly pos - sesst,

1 1 6 1 6 3 5 3 7

rest; The first last end, now zea - lous - ly pos - sesst,

4

rest; The first last end, now zea - lous - ly pos - sesst,

Example 26: “Crucifying,” (mvt. 5), mm. 20-24

1I 4 5 6 7 8 9 1I 5 6 7 8 9 6I 5 4 5 6 7

(19) 20 and do un-to the im-ma-cu-late, Whose crea-ture Fate is, now pre-scribe a Fate, _____

4 5 6 7 8 9 5 6 7 8 9 5 4 5 6 5

and do un-to the im-ma-cu-late, Whose crea-ture Fate is, now pre-scribe a Fate, _____

4 5 6 7 8 9 5 6 7 8 9 5 4 5 6 6

and do un-to the im-ma-cu-late, Whose crea-ture Fate is, now pre-scribe a Fate, _____

4 5 6 7 8 9 5 6 7 8 9 5 4 5 6 4

and do un-to the im-ma-cu-late, Whose crea-ture Fate is, now pre-scribe a Fate, _____

Another textural effect resulting from serial manipulation is an imitative texture created by voices singing identical sequences of pitches taken from a row in multiple transpositions. Example 27 shows a four-voice imitative entrance from “Resurrection,” in which each voice sings the pattern 7-2-3-4-5 taken from a row in IR form. However, since each of the entrances is an IR row built on a different starting pitch, the melodic and rhythmic contour remains the same but the actual pitches are different. This creates the effect of strict imitative texture. The final chord is major with an added second.

Comparison has been made previously in this document between Stravinsky and Talma’s creation of structure through the juxtaposition of sections of differing textures. Another technique which they shared was the use of ostinato patterns. Stravinsky used ostinato frequently in his works from the 1920s and 1930s. While his use of these patterns was mostly rhythmic in nature, melodic ostinatos also appear. Talma used serial

Example 27: “Resurrection,” (mvt. 6), mm. 24-29

4IR

(23) 7 2 3 4 5

11IR

6IR

11IR

f *senza dim.*

f *senza dim.*

f *senza dim.*

f *senza dim.*

If in thy lit-tle booke_____ If in thy booke my name thou en roule,

If in thy lit-tle booke If in thy booke my name thou en roule,

If in thy lit-tle booke_____ my name thou en roule,

If in thy lit-tle booke my name thou en roule,

manipulation to give the impression of melodic ostinato patterns in addition to other effects such as sequence or imitative entrances. In Example 28 the soprano line moves in order through the twelve notes of the row 1P two and a half times. While this repetition is clear in a serial analysis on the page, it is doubtful that the pattern would be audible to an audience member listening to a performance of *La Corona* because of the contrasting nature of the other voice parts.

The fact that Talma carefully crafted her original row to allow for tonal possibilities is proved by the various combinations in which vertical aggregates of row segments result in a tonally-centered chord. In a phrase that begins with imitative entrances, Example 29 (on page 63) illustrates the cadence, combining the segment 9-10-11-12 in 6IR, which results in a major chord with an added second.

Example 28: "Annunciation," (mvt. 2), mm. 15-26

1P

(14)

S 1 2 3 4 5 6 7 8 9 10 11 12 1 2 3

Which can-not die, yet can-not chuse but die, Loe, faith-full Vir-gin, yeelds him-self

A *poco cresc.* *dim.* *p*

Which can-not die, yet can-not chuse but die Loe, faith - full Vir - gin, yeelds

T *poco cresc.* *dim.* *p*

Which can - not die, yet can-not chuse but die, Loe, faith - full Vir - gin, yeelds him -

B

20 4 5 5 6 7 8 8

to lye in pri - son in thy wombe; and

him - self he

poco marcato *dim.* *pp* *p*

self in thy wombe; and though he there can

23 9 10 11 12 1 2 3 4 5 6

though he there can take no sinne, nor thou give, yet he will weare Ta -

cresc.

can take no sinne, yet he will weare

cresc.

take no sinne, nor thou give, yet he will weare Ta - ken

cresc.

nor thou give, yet he will

Example 29: "La Corona," (mvt. 1), mm. 49-52

(48) *f* 49 *f* *very intense* 9 10 11 12 *very intense*

S With a strong so - ber thirst, my soule at - tends.

A With so - ber thirst, my soule at - tends.

T With a strong_ thirst, my soule at - tends.

B With strong thirst, my soule at - tends.

In Example 30, which occurs only five measures later in the same movement, the final chord is now an 8-9-10-11 aggregate segment in the row 10P, yet the chord is still major with an added second. While the soprano line follows the linear contour of the row, no other voice does.

This brief discussion of selected elements of Talma's serial techniques makes it clear that the twelve-tone approach was only one aspect of her compositional style. Even as she was experimenting with these techniques which were new to her, Talma was incorporating them into the service of her existing style. Examples from *La Corona* show the use of rows to enhance effects of imitation, sequence, and ostinato. Serial manipulation is also used for textural effect in terms of linear and vertical row segments. Finally, vertical aggregates of row segments lean toward tonality because of the careful crafting of the original twelve-tone row.

Example 30: “La Corona,” (mvt. 1), mm. 57-62

10P

(56)

S Sal - va - tion to all that will is nigh.

A Sal - va - tion to all that will is nigh.

T Sal - va - tion to all that will is nigh.

B Sal - va - tion to all that will is nigh.

There are large portions of *La Corona* in which the row is present in small segments, or referred to obliquely as the source of a few notes used in a phrase. Talma’s original materials for this work include a page on which she listed all the row forms and transpositions used in each movement. Even with that information, certain phrases in the cycle defy strict serial analysis, being freely composed phrases that simply happen to use several notes in a given row form. The instances in which clear-cut examples of serial technique serve and expand Talma’s existing style are more musically interesting.

Textual Elements

Text-setting is frankly a challenge for Louise Talma in *La Corona*. Within the confines of a neoclassical structure and an overlay of twelve-tone technique, it is difficult

to be flexible enough to render individual words or ideas in music. The liturgical nature and complex linguistic content of the Donne text would add to the difficulty. In spite of this challenge, Talma does effectively give musical expression to specific words, phrases, or emotional content. Several examples will illustrate text-setting in instances of text, concepts, or syllabic stress.

Certain text juxtapositions are so obvious in nature that the musical response can be somewhat cliché. In Example 31, from the final movement in the cycle, the poetry compares Jesus to a “Ramme” and a “Lambe.” Faced with the images of a large strong animal and a smaller, weaker one, Talma sets the powerful “Ramme” in loud, high parallel octaves and the “Lambe” with soft rocking chords. Closer examination reveals a few more subtle choices, however. The unison lines in the first phrase present row 9P in sequence from the mid-point of the row, while the second phrase switches rows to 1P and a continually shifting 8-9-10-11-12 aggregate chord in a lower tessitura. The rhythm of the first phrase is also chosen to complement the textual stress of the words “batter’d” and “heaven.”

In Example 32, the concept of “endlesse rest” is depicted in the upper three voices moving back and forth and continuously re-voicing a 1-7-12 chord over a static bass line maintaining the sixth note of the row. In this example, texture provides the text-setting. Both the words “rest” and “endlesse” are expressed not only in the non-moving bass note but in the upper chord that is constantly shifting voicings but still always the same.

Example 31: "Ascention," (mvt. 7), mm. 35-41

9P

(34) *f* 7 8 9 10 11 12 1 2 3 4 5

S *f* O strong Ramme, which hast bat - ter'd hea - ven for me, _____

A *f* O strong Ramme, which hast bat - ter'd hea - ven for me, _____

T *f* O strong Ramme, which hast bat - ter'd hea - ven for me, _____

B *f* O strong Ramme, which hast bat - ter'd hea - ven for me, _____

1P

38 *p* 10 8 10 9 10 8 10 9 11 10

Mild Lambe, _____ Which with thy blood, hast mark'd _____ the path; _____

p 11 11 10 11 11 10 10 11

Mild Lambe, _____ Which with thy blood, hast mark'd _____ the path; _____

p 12

Mild Lambe, _____ Which with thy blood, hast mark'd _____ the path; _____

p 9 9 9 11 9 9 9 11 9 9

Mild Lambe, _____ Which with thy blood, hast mark'd _____ the path; _____

Example 32: “La Corona,” (mvt. 1), mm. 41-44

(40) 7P

S
For at our end be - gins our end - lesse rest;

A
For at our end be - gins our end - lesse rest;

T
For at our end be - gins our end - lesse rest;

B
For at our end be - gins our end - lesse rest;

Another musical example showcases an individual word not through consistent texture, but by text repetition. To illustrate the word “long,” the phrase containing it is repeated and passed around three voices, as seen in Example 33. While the imitative texture is ubiquitous in *La Corona*, the repetition of text within the voices and the length of time between the entrances is less common.

There are instances in which related words are given special musical settings that are also connected in some way. Talma seldom sets paired words to highlight verbal connection in a deliberate manner, but in one case she does. Example 34 shows an excerpt from the final movement of *La Corona*, in which Donne equates the rising of the sun to the ascension of Jesus the Son, effectively combining a theological statement and a strong pun. Talma sets both the words “Sunne” and “Sonne” on a major chord with an

added second. The bass sings F3 (note 1 in 3P) on both bracketed chords, while the upper three voices move from a 2-3-4 row segment to a 5-6-7 segment.

Example 33: "Temple," (mvt. 4), mm. 28-33

(27) 28 *mf cresc.*

S a long taske, 'tis

A

T *mf cresc.* which hath a long a long taske, 'tis good,

B *mf* But as for one *cresc.* which hath a long taske, 'tis good, 'tis

31 *f*

good, With the Sunne to be - ginne his bus - i - ness, He

mf cresc. *f*

With the Sunne to be - ginne his bus - i - ness, He

f

With the Sunne to be - ginne his bus - i - ness, He

f

good, With the Sunne to be - ginne his bus - i - ness, He

Example 34: "Ascention," (mvt. 7), mm. 6-9

3P

S
Joy at the up-ris-ing of this Sunne, and Sonne,

A
Joy at the up-ris-ing of this Sunne, and Sonne,

T
Joy at the up-ris-ing of this Sunne, and Sonne,

B
Joy at the up-ris-ing of this Sunne, and Sonne,

In contrast to the straightforward setting of complementary words with identical types of chords, Example 35 illustrates a rhythmically restless setting in multiple voices. This passage does not express a specific word or text, but rather the idea of paradox and confusion.

At times Talma will express the emotion contained in a poetic line rather than the language itself. For Donne, the concept of salvation and grace was central to his understanding of theology. Even in the humanistic period of the Renaissance, Donne was convinced that there were things that man simply could not accomplish for himself. This acknowledgment of power reserved to God was then a cause for praise, one of the two central tenets of *La Corona*. The text "Salvation to all that will is nigh" is celebrated in Example 36 in a jubilant manner, featuring strong rhythms, marcato articulation, and a responsorial texture.

Example 35: "Annunciation," (mvt. 2), mm. 12-21

12 *p* *poco cresc.* *dim.*
S and yet all sinnes must beare, Which can-not die, yet can-not chuse but die,
A *poco cresc.* *dim.*
Which can-not die, yet can-not
T *p* *poco cresc.* *dim.*
and yet and yet all sinnes must beare, Which can-not die, yet can-not chuse
B *p*
and yet all sinnes must beare,
17 *p* *dim.* *pp*
— Loe, faith-full Vir-gin, yeelds him-self to lye in pri-son in thy wombe;
p
chuse but die, Loe, faith-full Vir-gin, yeelds him-self
p *poco marcato* *dim.*
— but die, Loe, faith-full Vir-gin, yeelds him-self in thy wombe;
B

Example 36: "Annunciation," (mvt. 2), mm. 1-7

f marcato *dim.*
S Sal-va-tion Sal-va-tion Sal-va-tion to all that will is nigh;
A *f marcato* *dim.*
Sal-va-tion Sal-va-tion Sal-va-tion to all that will is nigh;
T *f marcato* *dim.*
Sal-va-tion Sal-va-tion Sal-va-tion to all that will is nigh;
B *f marcato* *dim.* *p*
Sal-va-tion Sal-va-tion Sal-va-tion to all that will to all that will is nigh;

Because of the primarily syllabic text-setting preferred by Talma, some segments of poetry are illustrated not through musical expression of the meaning of the words, but rather through a rhythmic setting which reflects syllabic stress and inflection. Example 37 contains nine measures from the opening of “Temple,” in which the rhythm of the setting follows the contours and stresses of the spoken poetic line. It also reflects the dramatic nature of the text. The bass voice presents in a single sustained gesture the musical line shared with the previous movement. From measures 3-6, the rhythm and articulation, especially the rests and staccato markings, perfectly reflect the intense, almost breathless, exclamation of the poetry. Measures 7-9 maintain a more dignified rhythmic pace, in keeping with the nature of the Doctors whom Jesus was teaching in the temple.

This chapter has not been an exhaustive analysis of *La Corona* from a textural, serial, or textual perspective. Rather, it has explored selected aspects of Louise Talma’s compositional technique as observed in examples taken from the choral cycle. Talma’s music retained specific neoclassical elements throughout her entire career, and those elements are present in this work. They are most visible in matters of large and small-scale structure, clarity of texture, and juxtaposition of different textures.

As the first choral work to be written by Talma which incorporates twelve-tone techniques, *La Corona* sometimes is not totally successful in meshing the serial approach and her existing style. For example, difficult voice leading is sometimes used in the choral parts in order to create the cadences she wants within the framework of a row. Talma is certainly not dogmatic about her serial approach. Instead she uses serial

Example 37: "Temple," (mvt. 4), mm. 1-9

Molto Moderato ♩ = 56 *f* >

S Jo-seph turne back; see____ where your child doth

A Jo-seph turne back; see____ where your child doth

T Jo-seph turne back; see____ where your child doth

B *f molto sostenuto* > With his kind mo-ther_ who par - takes thy woe, Jo-seph turne back; see____ where your child doth

5

sit, Blow - ing, yea blow - ing out those sparks of wit,

sit, Blow - ing, yea blow - ing out those sparks of wit,

sit, Blow - ing, yea blow - ing out those sparks of wit, Which_

sit, Blow - ing, yea blow - ing out those sparks of wit,

7

Which him - selfe on____ the Doc - tors did bes - tow____ did____ bes - tow;

Which him - selfe Which him - selfe on the Doc - tors did bes - tow;

____ him - selfe Which him - selfe____ on the Doc - tors did bes - tow;

Which him - selfe____ him - selfe did bes - tow;

manipulation to expand her existing compositional palette. Imitative entrances are created by rows in multiple transpositions; shifts in chordal texture are formed by vertical aggregates of row segments; and her preferred neotonal cadential chords are created through the use of a carefully planned prime row.

While a neoclassical structure combined with a serial melodic approach creates difficulties in text-setting, Talma does effectively give musical expression to specific words, phrases, or emotional content. Frequently the rhythm and articulation of a phrase will complement the poetic meter and syllabic stress of the text. This is most effective in homorhythmic phrases, as an imitative texture can obscure rhythmic clarity.

While the textural, serial, or textual considerations found in *La Corona* may not be particularly clear to performers or an audience, it is valuable to perceive the continuity and integrity of a composer's style in the work, and the development and integration of new compositional approaches.

CHAPTER V

PERFORMANCE CHALLENGES FOR *LA CORONA*

The preparation of Louise Talma's *La Corona* presents several specific challenges to a choral ensemble. This chapter illustrates some of the difficulties using examples taken from the cycle. These examples include potential pitch problems because of the use of serial techniques; agility of the voices to negotiate changes in register; issues of balance and tuning resulting from chords spread over a wide range, crossed voices, and unison writing; and instances when the syllabic stress of the language is negated by the musical setting.

The use of a twelve-tone row as the basic compositional material of the work presents inherent difficulties for melodic pitch placement for the singers. Most choral singers are trained to sight-read within a tonal context, and the challenges of preparing serial literature require more attention from each individual singer and additional rehearsal time for the ensemble. In the sometimes wide-ranging presentation of the row itself or manipulations thereof, not only does the singer have to develop excellent aural skills and muscle memory in order to accomplish the melodic movement, but he or she also has to negotiate shifts in vocal registers when the notes cover large parts of the vocal range. In Example 38, the soprano line moves across a range from E-flat 4 to A-flat 5 within one phrase, descending over an octave in the three notes shown under bracket A.

The tenor voice enters in imitation of the soprano line. The alto and bass voices cover similar large ranges of an eleventh. The alto voice has an octave jump in measure 20, while the bass moves up a minor seventh from measure 20 to measure 21. These large intervals are indicated with bracket B.

Example 38: “La Corona,” (mvt. 1), mm. 17-21

Example 38: “La Corona,” (mvt. 1), mm. 17-21

The musical score shows four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "All chang - ing un - chang'd unchang'd An - ti-ent* of dayes;". The score includes dynamic markings (*p*, *cresc.*, *mf*, *f*, *senza dim.*) and articulation marks (accents). Brackets A and B highlight specific intervals: Bracket A is above the Soprano and Tenor staves in measures 17-19, and Bracket B is above the Alto and Bass staves in measures 20-21, indicating large intervals like an octave and a minor seventh respectively.

An additional challenge that can arise from the combination of wide ranges of each individual voice part are sections where voice parts cross, again creating technical difficulties for the singer, and tuning and balance issues for the conductor. In the last seven measures of “Annunciation,” seen in Example 39, the alto voice descends below the tenor line in measure 54, ascends a major seventh in measure 55 then rises above the soprano line in measure 57. These voice crossings are indicated by arrows in the example.

Example 39: “Annunciation,” (mvt. 2), mm. 54-60

(53) 54 *sempre p* *dim.* *pp* *rit.*

S Im - men - si - ty cloy - terd in thy deare womb. thy deare womb.

A *sempre p* *dim.* *rit.* *pp*

A Im - men - si - ty cloy - terd in thy deare womb. in thy deare womb.

T Im - men - si - ty cloy - terd in thy deare womb. in thy deare womb.

B *p* *dim.* *rit.* *pp*

B Im - mens - si - ty Im - men - si - ty cloy - terd in thy deare womb. cloy - terd in thy deare womb.

Wide ranges of pitch can be challenging not only in terms of melodic shape for an individual line, but also as the total range envelope for all four voices at cadential chords. Examples 40 and 41 are two cadences from the final movement “Ascention” that illustrate the wide span within the range envelope. In the cadence at measure 33, even though the range from bass to soprano is not extreme, the balancing of this chord might be difficult given the low tessitura of the bass and alto, and the very high ending pitch of the tenor.

The final chord of “Ascention,” shown in Example 41, contains the largest range envelope of the entire cycle, with the notes of the chord beginning at F2 in the bass and continuing up to A5 in the soprano. The bass descends a seventh and the soprano ascends a ninth in the final cadence. While the individual notes in the last chord are certainly within the regular singing ranges of the four voice parts, a four-part chord

Example 40: "Ascention," (mvt. 7), mm. 30-33

(29) 30

S But first hee, and hee first_____ en - ters the way.

A But first hee, and hee first_____ en - ters the way.

T But first hee, and hee first_____ en - ters the way.

B But first hee, and hee first_____ en - ters the way.

Example 41: "Ascention," (mvt. 7), mm. 56-62

56 **Allargando**

S Deigne at my hands this crown of_____ prayer_____ and praise._____

A Deigne at my hands this crown of_____ prayer_____ and praise._____

T Deigne at my hands this crown of_____ prayer_____ and praise._____

B Deigne at my hands this crown of_____ prayer_____ and praise._____

spread over more than three octaves would create a thin sound that is difficult to support and tune, especially when held for two measures at a slower tempo.

The fifth movement of the cycle, “Crucifying,” contains the greatest amount of unison writing within the seven movements. While dissonant chords and wide-ranging cadences can be difficult to tune, unison choral writing is also a challenge to tuning and balance. The first eleven measures of this movement, as shown in Example 42, begin with strict unison writing (bracket A), moving into four-part writing in measures 3 and 4 (bracket B). In measure 5 (bracket C), the voices are again in unison, but with some octave displacement, meaning that voices will be approaching some unison notes from opposite directions. In measure 10, the soprano, alto, and tenor voice move from three-part writing into a unison note (bracket D), and the bass joins the texture in measure 11 (bracket E) for a quick, rhythmic, unison statement.

The final performance challenge discussed in this document takes place when the metrical stress and melodic shape of the musical lines contradict the syllabic stress of the poetic lines. Example 43 on page 80 illustrates the second phrase of the first movement, “La Corona.” The word “melancholie” would normally receive verbal stress on the first and third syllables. However, these stressed syllables are placed on beats two and four, the weakest beats in the measure. They are also placed on lower pitches than the unstressed second and fourth syllables. The singer then has the responsibility to place greater emphasis on the correct syllabic stress in order that the text might be understood.

Example 42: "Crucifying," (mvt. 5), mm. 1-11

A **B** **C**

S *f* By mir - a - cles... ex ceed ing pow - er of man, Hee faith in some, en vie in some be - gat

A *f* By mir - a - cles... ex ceed ing pow - er of man, Hee faith in some, en vie in some be - gat

T *f* By mir - a - cles... ex ceed ing pow - er of man, Hee faith in some, en vie in some be - gat

B *f* By mir - a - cles... ex ceed ing pow - er of man, Hee faith in some, en vie in some be - gat

D **E**

mf For ___ what weake spir - its ad - mire ___ *dim.* *p* *f* am - bi tious hate;

mf For ___ what weake spir - its ad - mire ___ *dim.* *p* *f* am - bi tious hate;

mf For ___ what weake spir - its ad - mire ___ *dim.* *p* *f* am - bi tious hate;

f am - bi tious hate;

While none of the rehearsal and performance difficulties mentioned above are unique to Louise Talma's *La Corona*, their presence throughout all seven movements of the work would present challenges to the singers and conductor of any choir who attempted the work. These difficulties are amplified because of the presence of serial

Example 43: “La Corona,” (mvt. 1), mm. 6-12

6

S Weav'd in my low de-vout me-lan-cho-lie,

A Weav'd in my low my low de-vout me-lan-cho-lie,

T 8 Weav'd in my low de-vout me-lan-cho-lie,

B Weav'd in my low de-vout me-lan-cho-lie

techniques. Individual singers need to negotiate difficult melodic passages, large ranges within a single line, and frequently awkward voice-leading, especially into cadences.

The choir as a whole would be required to work carefully on tuning and balancing unison passages, extremely dissonant passages, and chords that stretched across large pitch spans. The Donne text, already rich and complex, demands detailed attention and nuance to syllabic stress to be understood fully, especially when it is negated by rhythm or melodic shape of the line.

CHAPTER VI

CONCLUSION

How fortunate we were to have lived in the time of Igor Stravinsky . . . we need to hold fast to the principles he so grandly exemplified in his work: clarity, order, precision, control.¹⁰²

Louise Talma

Louise Talma was a respected American composer of the mid-twentieth century with a substantial musical oeuvre in a variety of genres including keyboard music, instrumental works for large and small ensembles, solo vocal and choral works, and opera. While some of Talma's other compositions, most notably her piano works, have received moderate attention in terms of scholarly discussion, performance, and publication, her choral and vocal works remain virtually unexplored.

Talma's style was primarily neoclassical, as learned from Nadia Boulanger and strongly influenced by Igor Stravinsky. It is evident from Talma's body of music and compositional approach, and illustrated in her tribute to Stravinsky quoted above, that the desire for structure and clarity remained constant and consistent in her musical output, which cover a time span from 1929 to 1996. Even with the addition of serial techniques to her music beginning in 1952, her works still retained neoclassical elements, which were ironically often created through the manipulation of serial effects.

¹⁰² "Untitled," in *Perspectives of New Music (Stravinsky Memorial Issue)* 9, no. 2 (1971): 87, quoted in Dorsey, 42.

This document examines the seven-movement choral cycle *Holy Sonnets: La Corona*, composed by Louise Talma in 1954-55 on spiritual texts of the Renaissance poet John Donne. This was the first choral work by Talma to incorporate serial techniques, and the music provides a microcosm of Talma's style during the 1950s. Therefore, the analysis of the music focuses on selected examples of texture, serial techniques, and text-setting. The study of textural effects confirms the continued presence of neoclassical elements, including large and small-scale structure, imitative entrances, and clarity of texture. Selected serial techniques complement Talma's neoclassical approach, while not being dogmatic in execution. The setting of Donne's text, with its intriguing metaphors, strong paradoxes and puns, and flexibility in syllabic stress may provide the biggest challenge to Talma. While one could argue that a composition focusing on neoclassical structure, a serial melodic construct, and an inclination toward neotonal harmony would prove limited in opportunities for musical expression of specific words or ideas, there are striking examples of text-setting in *La Corona*.

This document benefits the community of scholars and performers in the areas of analysis, performance issues, and research. The inclusion of a performance edition of *La Corona*, which combines Talma's detailed markings with the clarity of modern editing, assists conductors and choral singers to prepare and perform the work. Because of Talma's consistent approach to musical structure and texture, stylistic information gleaned from this examination of *La Corona* is applicable to her other choral works, whether they were composed before or after this initial assimilation of serial techniques. The chapter which outlines specific performance challenges in this work would also be

applicable to later choral works written by Talma. This is the first document to explore Talma's approach to text-setting, demonstrating a variety of approaches including shifts in texture, serial manipulation, and the use of rhythm to match syllabic stress.

More information on Talma's choral works is now available to scholars and performers, as provided in Appendix D. This includes titles, dates, text sources, and performing forces required for individual pieces in her choral output. In addition, items such as manuscripts, preliminary sketches, and correspondence are now becoming available through the Talma Collection at the Library of Congress to enable or enhance further study and performance of the choral works of Louise Talma.

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APPENDIX A

HOLY SONNETS: LA CORONA OF LOUISE TALMA

Comments on Editorial Choices:

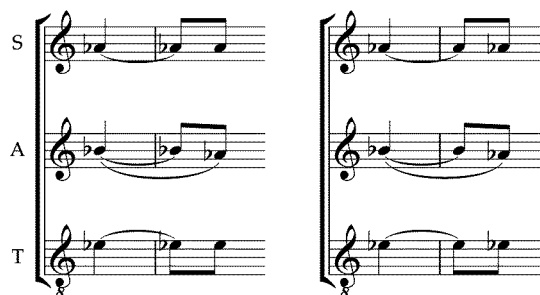
This edition of Louise Talma's *Holy Sonnets: La Corona*, as engraved in Sibelius music software, serves mainly to present the music in a setting that is consistent, clear, and easier to read than the manuscript. It is not a critical edition. This edition preserves all original markings of articulation, dynamic, and tempo. Where possible, notation of pitch and rhythm has been left as in the manuscript. Changes are made only to facilitate preparation and performance. A keyboard reduction has been provided to aid in hearing the pitch aggregates represented in the work, but not from which to extract individual voice parts.

Piano Reduction:

- 1) The purpose of the piano reduction is to represent simultaneities of sound in the SATB voices, not to individually represent each voice part.
- 2) Therefore the piano reduction is in keyboard style (notes in each clef stemmed together) rather than chorale style (each voice part stemmed separately) for ease in reading by the pianist.
- 3) Some notes tied across barlines which show enharmonic equivalents in the voice parts are left as the original note in the piano reduction. ["La Corona," m. 10]

Standardizing Engraving Practice:

- 1) This edition standardizes the treatment of accidentals across barlines. See example below where the score on the left is taken from Talma's manuscript, "Annunciation," mm. 8-9. The tied note should not receive the accidental, but rather the newly flatted note in the next measure.



- 2) In asymmetrically-metered bars, rest groupings in rhythm have been provided instead of the original full-measure rest.
- 3) Courtesy enharmonic equivalents are unstemmed in a smaller font, enclosed in parentheses. [“Annunciation,” m. 55]
- 4) Accidentals in parentheses are editorial, provided to confirm a cross-relation with another voice. [“Annunciation,” m. 55]
- 5) Editorial accidentals (in parentheses) are also used to clarify half-step movement under a slur, that might otherwise be confused as a tie [“Annunciation,” mm. 19-20, alto]
- 6) Talma often notated enharmonic equivalents under ties to make a following interval easier to read. These tied enharmonics are as in the original, except when the tied note is then repeated on a separate syllable. Then the enharmonic is shifted to the repeated note rather than the tied note. [“Nativitie,” m. 4, bass]

Clarity of Form:

- 1) The seven movements of the cycle have been paginated as one work, rather than seven separate works, with voice parts indicated on the first movement only.
- 2) The name of composer and author are given once for the entire work, instead of on each of the seven movements.

Holy Sonnets

for SATB Choir

Louise Talma
John Donne

*Commissioned by the Illinois Wesleyan University Collegiate Choir
and dedicated to Donald Aird and Lloyd Pfautsch*

La Corona

2

Moderato ♩ = 63
p

Deigne _____ this crown of prayer and praise, Weav'd in my low de-vout me-lan-cho

p

at _____ this crown of prayer and praise,

p

my _____ this crown of prayer and praise, Weav'd in my low de-vout me-lan

p

hands _____ this crown of prayer and praise,

Moderato ♩ = 63

9

mp

lie, Thou _____ which of good, hast, yea art

mp

Weav'd in my low my low de-vout me - lan-cho-lie, Thou _____ which of good, hast, yea art

mp

cho-lie, Thou _____ which of good, hast, yea art

mp

Weav'd in my low de-vout me - lan-cho-lie, Thou which of good, hast, yea art

mp

16 *mp sub* *p* *cresc.* *mf* *cresc. f* *senza dim.*

trea - su - ry, All chang - ing un - chang'd un-chang'd An - ti - ent* of dayes;

mp sub *p* *cresc.* *mf* *cresc. f* *senza dim.* *p*

trea - su - ry, All chang - ing un-chang'd An - ti - ent* of dayes; But doe not

mp sub *p* *cresc.* *mf* *cresc. f* *senza dim.*

trea - su - ry, All chang - ing un-chang'd An - ti - ent* of dayes;

mp sub *p* *cresc.* *mf* *cresc. f* *senza dim.* *p*

trea - su - ry, All chang-ing un-chang'd An - ti - ent* of dayes; But

mp sub *p* *cresc.* *mf* *cresc. f* *senza dim.* *p*

trea - su - ry, All chang-ing un-chang'd An - ti - ent* of dayes; But

* pronounce the first t like s

23 *p*

But.

— with a vile crowne of fraile bayes Re-ward my mu - ses white sin - cer - i - ty,

doe not with a vile crowne of fraile bayes Re-ward my mu-ses white sin - cer - i - ty,

28 *cresc.* *f* *f*

— what thy thor - ny crowne gain'd that give mee, A crowne of Glo - ry, which doth flower

cresc. *f* *f*

But what thy thor - ny crowne gain'd that give mee, A crowne of Glo - ry, which doth flower

f

A crowne of Glo - ry, which doth flower

cresc. *f* *f*

But what thy thor - ny crowne gain'd that give mee, A crowne of Glo - ry, which doth flower

cresc. *f* *f*

34 *senza dim.*

al - ways;—

senza dim. *p*

al - ways;— The ends crowne our workes, but thou crown'st our

senza dim. *p*

al - ways;— The ends crowne our workes, but thou crown'st our

senza dim. *p*

al - ways;— The ends crowne our workes, but thou crown'st our

senza dim. *p*

40 *pp* *cresc.*

For at our end be-gins our end - lesse rest; The first last end, now zea-lous - ly pos

pp *cresc.*

ends, For at our end be-gins our end - lesse rest; The first last end, now zea-lous - ly pos

pp *cresc.*

ends, For at our end be-gins our end - lesse rest; The first last end, now zea-lous - ly pos

pp *cresc.*

ends, For at our end be - gins our end - lesse rest; The first last end, now zea-lous - ly pos

48 *f* *very intense*

sesst, With a strong so - ber thirst, my soule at - tends. 'Tis time that

f *very intense*

sesst, With so - ber thirst, my soule at - tends.

f *very intense*

sesst, With a strong thirst, my soule at - tends. 'Tis time that

f *very intense*

sesst, With strong thirst, my soule at - tends.

54 *senza dim.*

heart__ and voice be lift-ed high, Sal - va - tion to all that will is nigh.

senza dim.

lift-ed high, Sal - va - tion to all that will is nigh.

senza dim.

heart and voice be lift-ed high, Sal - va - tion to all that will is nigh.

senza dim.

lift-ed high, Sal - va - tion to all that will is nigh.

senza dim.

September 14-27, 1954
New York City, 4'30"

Annunciation

7

Moderato $\text{♩} = 63$
f marcato

Sal - va - tion Sal - va - tion Sal - va - tion to all that will is nigh; *dim.*

f marcato *dim.*

Sal - va - tion Sal - va - tion Sal - va - tion to all that will is nigh; *dim.*

f marcato *dim.*

Sal - va - tion Sal - va - tion Sal - va - tion to all that will is nigh; *dim.*

f marcato *dim.*

Sal - va - tion Sal - va - tion Sal - va - tion to all that will to all that

Moderato $\text{♩} = 63$
f marcato

dim.

p *poco cresc.*

That All which al - ways is All eve - ry - where Which can - not sinne,

p *poco cresc.*

That All which al - ways is All eve - ry - where, eve - ry - where,

p *poco cresc.*

That which al - ways is all eve - ry - where, which can - not

p *poco cresc.*

will is nigh; That All Which al - ways is All eve - ry - where, Which can - not

p *poco cresc.*

12 *p* *poco cresc.* *dim.*
 and yet all sinnes must beare, — Which can-not die, yet can-not chuse but die, —
poco cresc. *dim.*
 Which can-not die, — yet can-not
p *poco cresc.* *dim.*
 sinne, and yet and yet all sinnes must beare, Which can - not die, — yet can-not chuse —
p
 sinne, and yet all sinnes must beare,

17 *p* *dim.* *pp*
 — Loe, faith-full Vir - gin, yeelds him-self — to lye in pri-son in thy wombe;
p
 chuse but die, — Loe, faith - full Vir - gin, yeelds — him - self —
p *poco marcato* *dim.* *pp*
 — but die, Loe, faith - full Vir - gin, yeelds him - self in thy wombe;
poco marcato *p* *dim.* *pp*

22

p *cresc.*

and though he there can take no sinne, nor thou give, yet

p *cresc.*

he can take no sinne, yet

p *cresc.*

and though he there can take no sinne, nor thou give, yet he will weare

cresc.

nor thou give,

26

f *molto marcato*

he will weare Ta - ken from thence, flesh Which deaths force may trie.

f *molto marcato* *molto*

he will weare flesh will weare flesh Which deaths force may trie.

f *molto marcato* *molto*

Ta - ken from thence flesh Which deaths force may trie.

f *molto marcato* *molto*

yet he will weare Ta - ken from thence flesh Which deaths force may trie.

molto marcato *f* *molto*

31

p *mp*

Ere by the spheares time was crea - a - ted, thou Wast in his

p *mp*

Ere time was cre - a - ted, thou Wast in

p *mp*

Ere by the spheares time was cre - a - ted, thou Wast in

p *mp*

Ere time was cre - a - ted, thou Wast in his minde, in

36

pp

minde, Who is thy Sonne, and Bro - ther; Whom thou con - ceiv'st, con

his minde, Who is thy Sonne, and Bro - ther; Whom thou con - ceiv'st, con -

his minde, Who is thy Sonne, con -

his minde, Who is thy Sonne, and Bro - ther; Whom thou con - ceiv'st;

pp

41

p *poco cresc.* *dim.*

ceiv'd; yea thou art now Thy Ma-kers ma-ker, and thy

pp *pp*

ceiv'd; and

pp *p*

- ceiv'd; yea thou art now Thy Ma - kers ma - ker,

pp *p* *poco cresc.* *dim.*

yea thou art now Thy Ma - - kers ma -

46

pp *p molto tranquillo*

Fa - thers thy Fa-thers mo-ther; Thou hast light in darke; and

p molto tranquillo

thy Fa - thers mo - ther; Thou hast light Thou hast light in darke; and

pp *p molto tranquillo*

and thy Fa - thers mo - ther; Thou hast light Thou hast light in darke;

pp

ker,

pp *p molto tranquillo*

52

sempre p

shutst in lit - tle room, Im - men - si - ty

sempre p

shutst in lit - tle room, Im - men - si - ty cloy - terd in__

sempre p

and shutst in lit - tle room, Im - men - si - ty cloy -

p

Im - mens - - si - ty Im -

sempre p

56

dim. pp rit.

cloy - terd__ in thy deare womb__ thy deare womb.

dim. pp rit.

thy__ deare womb_ in thy__ deare womb.

pp rit.

terd in thy deare womb in__ thy deare__ womb.

dim. pp rit.

men-si - ty cloy-sterd in thy deare womb__ cloy - terd__ in thy deare womb.

dim. pp

August 11-22, 1954
Peterborough, N.H. 3'5"

Nativitie

13

Andante ♩ = 60

mf cresc. *f*

in thy deare wombe, Now leaves__ Now

mf *cresc.* *f*

in thy deare wombe, Now__ leaves__ Now

mf *cresc.* *f*

Im - men-si-ty cloy - terd__ in thy deare__ wombe;__ Now leaves__ Now leaves__

Andante ♩ = 60

mf *cresc.* *f*

6

p

leaves this wel-be-lov'd__ im-pris-on-ment, There__ he_ hath made__ him - self__ to__

p

He__ hath made__ him-self

leaves this wel-be-lov'd__ im-pris-on-ment,

— this wel-be-lov'd__ im-pris-on-ment,

p

12

— his in - tent _____ Weake _____ e-nough Weake e-nough now _____ in - to our world to

to _____ his in - tent Weake e - nough Weake _____ e-nough now _____ in - to our world to _____

p Weake _____ e-nough now _____ in - to our world to _____

p now _____ to

18

come; _____ But Oh, _____ hath _____ th'Inne. no roome?

— come; _____ for thee _____ for thee hath th'Inne no _____ roome? _____

— come; _____ for him _____ hath th'Inne no roome? _____

come; _____ Yet lay _____ him

26

mp *p* *cresc.*

and from the O - ri - ent, Starres _____ and wise men will tra - vell

mp *p* *cresc.*

Starres _____ and wise men will tra - vell

mp *p* *cresc.*

Starres _____ and wise men will tra - vell

p *cresc.*

in_ this_ stall, _____ and wise_ men will tra - vell

mp *p* *cresc.*

33

f *molto marcato* *p*

to pre - vent Th'ef-fect of Her - od's jea - lous gen - er - all doome. Seest

f *molto marcato*

Th'ef-fect of Her - od's jea - lous gen - er - all doome.

f *molto marcato*

to pre-vent _____ Th'ef-fect of Her - od's jea - lous gen - er - all doome.

f *molto marcato*

to pre-vent _____ Th'ef-fect of Her - od's jea - lous gen - er - all doome.

f *molto marcato* *p*

38

thou, My Soule, how he Which fills all place, My Soule, My Soule, how he Which fills all place, My Soule, yet with thy faiths eyes how he Which fills all place, yet

45

doth lye? Was not his pi-ty towards doth lye? none holds him, doth lye? Was not his pi-ty towards none holds him, doth lye? Was not his pi-ty towards

52 *poco rit.* *a tempo* *poco rit.*

thee won-drous high?_

poco rit. *p a tempo* *poco rit.*

That would have need_____ to be pit-tied by thee?_____

poco rit. *a tempo* *poco rit.*

thee won-drous high?_ That would have need_____ to be pit-tied by

poco rit. *a tempo* *poco rit.*

thee won-drous high?_ That would_____ have need_____ to be pit-tied by

poco rit. *a tempo* *poco rit.*

58 *mf a tempo* *p*

Kisse_____ him,_____ and with him_ in - to E - gypt goe,

mf a tempo *p*

Kisse_____ him,_____ and with him_ in - to E - gypt goe,_____

mf a tempo *p*

thee? Kisse_____ him,_____ and with him_ in - to E - gypt goe,

mf a tempo *p*

thee? Kisse_____ him,_____ and with him_ in - to E - gypt goe,

a tempo

64

Who par - takes thy woe.

With his Kinde mo - ther, Who par-takes thy woe, Who par - takes thy woe.

Who par - takes thy woe.

Who par - takes thy woe.

August 12-31, 1954
Peterborough, N.H. 2'40"

Temple

19

Molto Moderato ♩ = 56

f *>*

Jo-seph turne back; see___ where your child doth

f *>*

Jo-seph turne back; see___ where your child doth

f *>*

Jo-seph turne back; see___ where your child doth

f *molto sostenuto* *>*

With his kind mo-ther who par - takes thy woe, Jo-seph turne back; see___ where your child doth

Molto Moderato ♩ = 56
molto sostenuto

f *>*

f *>*

5

sit, Blow - ing, yea blow-ing out those sparks of wit, Which him-selfe on_ the

sit, Blow - ing, yea blow-ing out those sparks of wit, Which him - selfe

sit, Blow - ing, yea blow-ing out those sparks of wit, Which_ him-selfe Which him -

sit, Blow - ing, yea blow-ing out those sparks of wit,

8 *mf*

Doc - tors did bes-tow___ did_ bes-tow; The Word but late-ly could not

mf

Which him-selfe on the Doc - tors did bes-tow; The_ Word could not

selfe___ on the Doc - tors did bes-tow;

mf

Which him - selfe___ him-selfe did bes-tow; The Word but late ly_ could not

12 *p*

speake, and loe It so-den-ly speakes It speakes Won - - ders won - ders,___

p

speake, loe loe It speakes Won - ders won - ders won - ders,

p

loe loe It speakes Won - ders won - ders won - ders,

p

speake, Won - ders won - ders won - ders,___

16 *mf* *f* *marcato*

— Whence comes it, That all which was, and all which should bewrit, A

mf *f* *marcato*

— Whence comes it, That all which was, and all which should bewrit, A

mf *f* *marcato* *sostenuto*

— Whence comes it, That all which was, and all which should bewrit, A shal-low seem-ing

mf *f* *marcato*

— Whence comes it, That all which was, and all which should bewrit, A

mf *f* *marcato* *sostenuto*

20 *mf* *p*

child_ should deep - ly know?_ His God-head was_____ not soule to his

p

child_ should deep - ly know?_ His God-head was not soule__ to his

mf *p*

child_ should deep - ly know?_ His God-head was not soule_____ to___ his man - hood,

child_ should deep - ly know?_

24

man-hood, Nor had time mel-lowed him to_ this ripe-nesse,
 man-hood Nor had time_ mel-lowed him to this ripe - nesse,
 _ Nor had time mel-lowed him to_ this ripe-nesse, which hath_
 But_ as for one which

29

a long taske, 'tis good, With the Sunne to be - ginne his bus-i-ness, He
 a long a long taske, 'tis good, With_ the Sunne to be - ginne his bus-i-ness, He
 hath a long_ taske, 'tis good, 'tis good, With the Sunne to be - ginne his bus-i-ness, He

34 *molto marcato* *poco rit. senza dim.*

in his a - ges morn - ing — thus be - gan By mir - a - cles ex - ceed - ing power — of man.

molto marcato *poco rit. senza dim.*

in his a - ges morn - ing — thus be - gan By mir - a - cles ex - ceed - ing power of man.

molto marcato *poco rit. senza dim.*

in his a - ges morn - ing — thus be - gan By — mir - a - cles ex - ceed - ing power of man.

molto marcato *poco rit. senza dim.*

in his a - ges morn - ing — thus be - gan By — mir - a - cles ex - ceed - ing power of man.

molto marcato *poco rit. senza dim.*

June 14-27, 1955
Peterborough, N.H. 2'25"

Crucifying

24

Allegro ♩ = 120

f

By mir-a-cles ex-ceed-ing pow-er of man, Hee faith in some, en-vie in some be-gat

f

By mir-a-cles ex-ceed-ing pow-er of man, Hee faith in some, en-vie in some be-gat

f

By mir-a-cles ex-ceed-ing pow-er of man, Hee faith in some, en-vie in some be-gat

f

By mir-a-cles ex-ceed-ing pow-er of man, Hee faith in some, en-vie in some be-gat

Allegro ♩ = 120

6

mf *dim.* *p* *f*

For what weake spir-its ad - mire am-bi-tious hate;

mf *dim.* *p* *f*

For what weake spir-its ad - mire am-bi-tious hate;

mf *dim.* *p* *f*

For what weake spir-its ad - mire am-bi-tious hate;

f

am-bi-tious hate;

mf *dim.* *p* *f*

12

In both af-fec-tions man-y to him. ran, But oh! the worst are most,

In both af-fec-tions man-y to him. ran, But oh! the worst are most,

In both af-fec-tions man-y to him. ran, But oh! the worst are most,

In both af-fec-tions man-y to him. ran, But oh! the worst are most,

18

they will and can, A - las, and do un-to the im - ma-cu-late, Whose crea - ture Fate is, now pre-

they will and can, A - las, and do un-to the im - ma-cu-late, Whose crea - ture Fate is, now pre-

and do un-to the im - ma-cu-late, Whose crea - ture Fate is, now pre-

and do un-to the im - ma-cu-late, Whose crea - ture Fate is, now pre-

24

scribe a Fate, Mea-sur-ing selfe - life's in-fin - i - ty to a span, Nay to an

scribe a Fate, Mea-sur-ing selfe - life's in-fin - i - ty to a span, Nay to an

scribe a Fate, Mea-sur-ing selfe - life's in-fin - i - ty to a span, Nay to an

scribe a Fate, Mea-sur-ing selfe - life's in-fin - i - ty to a span, Nay to an

30

p

inch. Loe, where con-demn - ed hee Beares his owne crosse, with paine,

p

inch. where con-demn - ed hee Beares his owne crosse, with

p

inch. where con-demn - ed hee Beares his owne crosse, with

p

inch. with

38

sempre p **Ritardando**

yet by and by — when it beares him, — he must beare more and — die...

sempre p

paine, yet by and by — when it beares him, — he must beare more and — die...

sempre p

paine, yet by and by — when it beares him, — he must beare more and — die...

sempre p

paine, yet by and by — when it beares him, — he must beare more and — die...

Ritardando

45

Più lento ♩=100 **Ritardando**

— Now thou art lift - ed up, draw me to thee, — And at thy death giv-ing such

— Now — draw me to thee, — And at thy death giv-ing such

— Now — draw me to thee, — And at thy death giv-ing such

— And at thy death giv-ing such

Più lento ♩=100 **Ritardando**

51 **Ancora più lento ♩=76**

— lib-er-all dole, — Moyst with one drop of thy blood, my dry — soule. —

— lib-er-all dole, — Moyst with one drop of thy blood, my dry — soule. —

— lib-er-all dole, — Moyst with one drop of thy blood, my dry — soule. —

— lib-er-all dole, — Moyst with one drop of thy blood, my dry — soule. —

Ancora più lento ♩=76

September 1-4, 1954
Peterborough, N.H. 2'30"

Resurrection

29

Allegro ♩ = 144

p *mf*

my soule Shall (though she now be in ex-treme de-gree too

my soule Shall (though she now be in ex-treme de-gree too

mf

Moyst_ with one drop_ of thy blood, my dry_ soule_ Shall (though she now be

Allegro ♩ = 144

p *mf*

6 *cresc.* *f*

sto - ny hard, and yet too flesh - ly,) bee Freed_ by that drop_ from be-ing starv'd, hard or

cresc. *f*

sto - ny hard, and yet too flesh - ly,) bee Freed_ by that drop_ from be-ing starv'd, hard or

cresc. *f*

sto - ny hard, and yet too flesh - ly,) bee Freed_ by that drop_ from be-ing starv'd, hard or

bee Freed_ by that drop_ from be-ing starv'd, hard or

cresc. *f*

11

mf *cresc.* *f*

foule, by this death a - bled, shall con - troule shall con-troule Death, whom thy death

mf *cresc.* *f*

foule, by this death a - bled, shall con - troule shall con-troule Death, whom thy death

mf *cresc.* *f*

foule, And life shall con - troule shall con-troule Death, whom thy death

mf *cresc.* *f*

foule, And life And life shall con - troule shall con-troule Death, whom thy death

17 *senza dim.* *p*

slue; nor shall to mee Feare of first_ or last_

senza dim. *p*

slue; nor shall to mee_____ Feare of first_ or last_

senza dim. *p*

slue; nor shall to mee_____ Feare of first_ or last_

senza dim. *p*

slue; Feare of_ first of first or last_

senza dim. *p*

23

cresc. *f*

— death, bring mi-ser-ie, If in thy lit-tle booke_____ If in thy booke my

cresc. *f*

— death, bring mi-ser-ie, If in thy lit-tle booke If in thy booke my

mp cresc. *f*

— death, bring mi-ser-ie, If in thy lit-tle booke_____ my

mf cresc. *f*

— death, bring mi-ser-ie, If in thy lit-tle booke my

cresc. mp cresc. mf cresc. f

28

senza dim.

name thou en - roule,

senza dim.

name thou en - roule,

senza dim. p

name thou en - roule, Flesh_____ in that long sleep_____ is not

senza dim. p

name thou en - roule, Flesh_ in that long sleep_ in that long sleep is not

senza dim. p

35

f

Nor can_ by oth-er

p *cresc.* *f*

But_ made that_ there, of which, and for Which 'twas, Nor can_ by oth-er

cresc. *f*

pu-tri-fied, But made_ that there, of which, and for Which 'twas, Nor can_ by oth-er

cresc. *f*

pu-tri-fied, But made_ that there, of which and for Which 'twas, Nor can_ by oth-er

cresc. *f*

pu-tri-fied, But made_ that there, of which and for Which 'twas, Nor can_ by oth-er

41

senza dim. *p*

meanes be glo-ri-fied. May_ then sinnes_ sleep and deaths soone_ from me passe,

senza dim. *p*

meanes be glo-ri-fied. May_ then sinnes_ sleep and deaths soone_ from me passe,

senza dim. *p*

meanes be glo-ri-fied. May_ then sinnes_ sleep and deaths soone_ from me passe,

senza dim. *p*

meanes be glo-ri-fied. May_ then sinnes_ sleep and deaths soone_ from me passe,

senza dim. *p*

meanes be glo-ri-fied. May_ then sinnes_ sleep and deaths soone_ from me passe,

48 *mf cresc.* *f*

That wak't from both, I a - gain ris - en

mf cresc. *f*

That wak't from both, I a - gain ris - en

mf cresc. *f* *marcato*

That wak't from both, I a - gain ris - en may sal -

mf cresc. *f* *marcato*

That wak't from both, I a - gain ris - en may sal -

marcato

mf cresc. *f*

mf cresc. *f*

52 *marcato* *senza dim.*

may sal - ute the last and ev - er - last - ing day.

marcato *senza dim.*

may sal - ute the last and ev - er - last - ing day.

senza dim.

ute may sal - ute the last and ev - er - last - ing day.

senza dim.

ute may sal - ute the last and ev - er - last - ing day.

senza dim.

senza dim.

June 29 - July 5, 1955
Peterborough, N.H. 1'35"

Ascention

34

Allegro ♩ = 126

f

Sa-lute the last. and ev-er-last-ing day, Joy___ at the up

f

Sa-lute Sa-lute the last and ev-er-last-ing day, Joy___ at the up

f

Sa-lute___ Sa-lute the last and ev-er-last-ing day, Joy___ at the up

f

Sa-lute___ the last and ev-er-last-ing day, Joy___ at the up

Allegro ♩ = 126

7

ris-ing of this Sunne, and Sonne, yee whose just teares, or trib-u - la-tion Have pure - ly washt, or

ris-ing of this Sunne, and Sonne, yee whose just teares, or trib-u - la-tion Have pure - ly washt or

ris-ing of this Sunne, and Sonne, yee whose just teares, or trib-u - la-tion Have pure - ly washt or

ris-ing of this Sunne, and Sonne, Yee whose just teares, or trib-u - la-tion Have pure - ly washt or

14

burnt your dros-sie clay; Be - hold the High-est, part-ing hence—

burnt your dros-sie clay; Be-hold the High - est— the High-est, part - ing hence

burnt your dros-sie clay; Be - hold the High - est— the High-est, part - ing hence

burnt your dros-sie clay; Be - hold Be - hold the High - est, part-ing hence—

21

— a - way, Ligh-tens the darke— clouds, Which hee treads up - on, Nor doth hee—

— a - way, Ligh-tens the darke— clouds, Which hee treads up - on, Nor doth hee—

— a - way, Ligh-tens the darke— clouds, Which hee treads up - on, Nor doth hee—

— a - way, Ligh-tens the darke— clouds, Which hee treads up - on, Nor doth hee—

27

— by a-scend-ing, show a-lone, But first hee, and hee first en-ters the way. O

— by a-scend - ing, show a-lone, But first hee, and hee first en-ters the way. O

— by a-scend - ing, show a-lone, But first hee, and hee first en-ters the way. O

— by a-scend-ing show a-lone, But first hee, and hee first en-ters the way. O

35

strong Ramme, which hast bat-ter'd hea-ven for me, Mild Lambe, Which with thy blood, hast mark'd

strong Ramme, which hast bat-ter'd hea-ven for me, Mild Lambe, Which with thy blood, hast mark'd

strong Ramme, which hast bat-ter'd hea-ven for me, Mild Lambe, Which with thy blood, hast mark'd

strong Ramme, which hast bat-ter'd hea-ven for me, Mild Lambe, Which with thy blood, hast mark'd

41

f very intense

— the path;— Bright Torch,— which shin'st,— that I the way may see,— Oh,— with thy owne

f very intense

— the path;— Bright Torch,— which shin'st,— that I the way may see,— Oh,— with thy owne

f very intense

— the path;— Bright Torch,— which shin'st,— that I the way may see,— Oh,— with thy owne

f very intense

— the path;— Bright Torch,— which shin'st,— that I the way may see,— Oh,— with thy owne

f

48

blood quench thy owne just— wrath,— And if thy ho - ly Spi - rit, my Muse did

blood quench thy owne just— wrath,— And if thy ho - ly Spi - rit, my Muse did

blood quench thy owne just— wrath,— And if thy ho - ly Spi - rit, my Muse did

blood quench thy owne just— wrath,— And if thy ho - ly Spi - rit, my Muse did

55 **Allargando**

raise, Deigne at my hands this crown of prayer and praise.

raise, Deigne at my hands this crown of prayer and praise.

raise, Deigne at my hands this crown of prayer and praise.

raise, Deigne at my hands this crown of prayer and praise.

Allargando

September 6-14, 1954
Peterborough - New York 2'15"

APPENDIX B

JOHN DONNE – “HOLY SONNETS: LA CORONA”

HOLY SONNETS

I

La Corona

Deigne *at my hands this crown of prayer and praise,*
Weav'd in my low devout melancholie,
Thou which of good, hast, yea art treasury,
All changing unchang'd Antient of dayes;
But doe not, with a vile crowne of fraile bayes,
Reward my muses white sincerity,
But what thy thorny crowne gain'd, that give mee,
A crowne of Glory, which doth flower alwayes;
The ends crowne our workes, but thou crown'st our ends,
For, at our end begins our endlesse rest;
The first last end, now zealously possest,
With a strong sober thirst, my soule attends.
'Tis time that heart and voice be lifted high,
Salvation to all that will is nigh.

II

Annunciation

Salvation to all that will is nigh;
That All, which alwayes is All every where,
Which cannot sinne, and yet all sinnes must beare,
Which cannot die, yet cannot chuse but die,
Loe, faithfull Virgin, yeelds himselfe to lye
In prison, in thy wombe; and though he there
Can take no sinne, nor thou give, yet he'll weare
Taken from thence, flesh, which deaths force may trie.
Ere by the spheares time was created, thou
Wast in his minde, who is thy Sonne, and Brother;
Whom thou conceiv'st, conceiv'd; yea thou art now
Thy Makers maker, and thy Fathers mother;
Thou' hast light in darke; and shutst in little roome,
Immensity cloystered in thy deare wombe.

III
Nativitie

Immensity cloystered in thy deare wombe,
Now leaves his welbelov'd imprisonment,
There he hath made himselfe to his intent
Weake enough, now into our world to come;
But Oh, for thee, for him, hath th'Inne no roome?
Yet lay him in this stall, and from the Orient,
Starres, and wisemen will travel to prevent
Th'effect of *Herods* jealous generall doome.
Seest thou, my Soule, with thy faiths eyes, how he
Which fills all place, yet none holds him, doth lye?
Was not his pity towards thee wondrous high,
That would have need to be pittied by thee?
Kisse him, and with him into Egypt goe,
With his kinde mother, who partakes thy woe.

IV
Temple

With his kinde mother, who partakes thy woe,
Joseph turne backe; see where your child doth sit,
Blowing, yea blowing out those sparks of wit,
Which himselfe on the Doctors did bestow;
The Word but lately could not speake, and loe
It sodenly speakes wonders, whence comes it,
That all which was, and all which should be writ,
A shallow seeming child, should deeply know?
His Godhead was not soule to his manhood,
Nor had time mellowed him to this ripenesse,
But as for one which hath a long taske, 'tis good,
With the Sunne to beginne his businesse
He in his ages morning thus began
By miracles exceeding power of man.

V

Crucifying

By miracles exceeding power of man,
 Hee faith in some, envie in some begat,
 For, what weake spirits admire, ambitious, hate;
 In both affections many to him ran,
 But Oh! The worst are most, they will and can,
 Alas, and do, unto the immaculate,
 Whose creature fate is, now prescribe a Fate,
 Measuring selfe-lifes infinity to'a span,
 Nay to an inch. Loe, where condemned hee
 Beares his owne crosse, with paine, yet by and by
 When it beares him, he must beare more and die.
 Now thou art lifted up, draw mee to thee,
 And at thy death giving such liberall dole,
Moyst, with one drop of thy blood, my dry soule.

VI

Resurrection

Moyst with one drop of thy blood, my dry soule
 Shall (though she now be in extreme degree
 Too stony hard, and yet too fleshly,) bee
 Freed by that drop, from being starv'd, hard, or foule,
 And life, by this death abled, shall controule
 Death, whom thy death slue; nor shall to mee
 Feare of first or last death, bring miserie,
 If in thy little booke my name thou enroule,
 Flesh in that long sleep is not putrified,
 But made that there, of which, and for which 'twas;
 Nor can by other meanes be glorified.
 May then sinnes sleep, and deaths soone from me passe,
 That wak't from both, I againe risen may
Salute the last, and everlasting day.

VII
Ascention

*Salute the last and everlasting day,
Joy at the uprising of this Sunne, and Sonne,
Yee whose just teares, or tribulation
Have purely washt, or burnt your drossie clay;
Behold the Highest, parting hence away,
Lightens the darke clouds, which hee treads upon,
Nor doth hee by ascending, show alone,
But first hee, and hee first enters the way.
O strong Ramme, which hast batter'd heaven for mee,
Mild Lambe, which with thy blood, hast mark'd the path;
Bright Torch, which shin'st, that I the way may see,
Oh, with thy owne blood quench thy owne just wrath,
And if thy holy Spirit, my Muse did raise,
Deigne at my hands this crown of prayer and praise.*

John Donne, *The Complete Poetry and Selected Prose of John Donne*, ed. Charles Coffin.
(New York: Modern Library, a division of Random House, 2001), pp. 242-245.

APPENDIX C

TONE ROW MATERIALS FROM
THE TALMA COLLECTION AT THE LIBRARY OF CONGRESS

This appendix includes the following:

1. A reproduction of the two original tone row sheets derived by Louise Talma for *La Corona*, showing the original row, inversion, retrograde, and retrograde inversion in each of the twelve pitch transpositions
2. The list of rows used in each of the seven movements of *La Corona*, as written out by Talma.
 - a. In Talma's notation of rows in the original form (O), a period is placed between the row number and the "O" to avoid confusion between the letter "O" and the number "0". This notation has been maintained in this reproduction.
 - b. The original chart showing the number of times each row form and each transposition were used in *La Corona* contained a hash mark for each occurrence. This reproduction provides the total number for each row and transposition in Arabic numerals.

Part 1: Reproduction of Original Tone Row Sheets

O

I

12 numbered musical staves, each containing a two-measure tone row. The notation is in treble clef with a key signature of one sharp (F#). The notes are as follows:

Staff	Measure 1	Measure 2
1	A4, B4, C#4, D4, E4, F#4, G4, A4	B4, C#4, D4, E4, F#4, G4, A4, B4
2	A4, B4, C#4, D4, E4, F#4, G4, A4	B4, C#4, D4, E4, F#4, G4, A4, B4
3	A4, B4, C#4, D4, E4, F#4, G4, A4	B4, C#4, D4, E4, F#4, G4, A4, B4
4	A4, B4, C#4, D4, E4, F#4, G4, A4	B4, C#4, D4, E4, F#4, G4, A4, B4
5	A4, B4, C#4, D4, E4, F#4, G4, A4	B4, C#4, D4, E4, F#4, G4, A4, B4
6	A4, B4, C#4, D4, E4, F#4, G4, A4	B4, C#4, D4, E4, F#4, G4, A4, B4
7	A4, B4, C#4, D4, E4, F#4, G4, A4	B4, C#4, D4, E4, F#4, G4, A4, B4
8	A4, B4, C#4, D4, E4, F#4, G4, A4	B4, C#4, D4, E4, F#4, G4, A4, B4
9	A4, B4, C#4, D4, E4, F#4, G4, A4	B4, C#4, D4, E4, F#4, G4, A4, B4
10	A4, B4, C#4, D4, E4, F#4, G4, A4	B4, C#4, D4, E4, F#4, G4, A4, B4
11	A4, B4, C#4, D4, E4, F#4, G4, A4	B4, C#4, D4, E4, F#4, G4, A4, B4
12	A4, B4, C#4, D4, E4, F#4, G4, A4	B4, C#4, D4, E4, F#4, G4, A4, B4

R

IR

12 numbered musical staves, each containing two measures of music. The notation includes various accidentals (sharps, flats, naturals) and rests, indicating a complex melodic or harmonic exercise.



Part 2: List of Rows Used in Each Movement of *La Corona*

La Corona

5I 3I 7I 11I 6I 5IR 7I 11I 10R 2I 2.O 7.O 7I 6IR 4I 10.O

Annunciation

11.O 10.O 11.O 10.O 10I 10IR 1.O 11I 11IR 11.O 1.O 11I 4IR 4I 2.O
1.O 1R 10I 4.O 4I 11I 5I 5IR 7IR 1.O

Nativitie

6IR 12.O 7.O 7I 6.O 7.O 6I 6IR 7.O 6IR

Temple

10.O 7I 11.O 6I 3.O 8.O 1.O 7I 6IR 4.O 4I 4R 4IR 4R 10.O

Crucifying

3.O 1.O 3R 8.O 1I 6I 6IR 6R 11R 2.O 5.O 5I 10.O

Resurrection

9I 8I 7IR 8I 3.O 7I 4IR 11IR 6IR 1IR 9I 3.O 4I 5.O 4I 9I

Ascention

3.O 3I 3.O 11.O 5I 6IR 9.O 1.O 1I 5I 3I

Pitch Transposition	O	I	R	IR
1	7	2	1	1
2	3	1	-	-
3	6	3	1	-
4	2	6	2	3
5	2	5	-	2
6	1	4	1	8
7	4	7	-	2
8	2	2	-	-
9	1	3	-	-
10	6	2	-	1
11	5	5	1	2
12	1	-	-	-

APPENDIX D

CHORAL WORKS OF LOUISE TALMA

This appendix includes information on the choral compositions of Louise Talma. The information is arranged in two parts. Part 1 contains data on the compositions themselves, while Part 2 provides publication information and the location of manuscript materials.

1. Part 1 is a table of Talma's choral works that includes:
 - a. Title of work
 - b. Titles of individual movements (if applicable)
 - c. Date of composition
 - d. Performance forces
 - e. Source of text
 - f. Commission or dedication (if applicable)
2. Part 2 is a table that lists Talma's choral works in order by date of composition, and provides the following publication and manuscript information:
 - a. Title of work
 - b. Publisher and publication date (if applicable)
 - c. Whether or not the work is still published
 - d. Location of manuscript material

The table in Part 2 also lists discrepancies between the New Grove Works List for Louise Talma, and the Finding Aid for the Louise Talma Collection at the Library of Congress. The key for this information is below.

Key:

NG = Arthur Cohn, "Louise Talma [Works List]," *Grove Music Online*, ed. L. Macy [accessed May 29, 2008]

LC = The Talma Collection at the Library of Congress. While the Finding Aid created by Sarah Dorsey in 2006 contains information on the majority of Talma's works, eight boxes of Talma material were recently found in the Lukas Foss collection, and have not yet been examined or included in the Finding Aid.

Part 1 – Choral Works of Louise Talma: Compositional Data

Work	Movement	Date of Composition	Performance Forces	Text Source	Commission or Dedication
Three Madrigals	The Appeal	1929	SSAA, string quartet		Commissioned by Women's University Glee Club, cond. Gerald Reynolds
	A Revocation				
	The Careful Lover Complains				
La Belle Dame Sans Merci		1929-1930	SSAA	John Keats	
In Principio Erat Verbum		1930	Mixed chorus, organ	Gospel of John	
Dominica decima quinta post Pentecosten		1938	T, male chorus, orchestra	Latin liturgical	
Carmina Mariana	Ave Maria	1943	SS, piano	Latin liturgical	
	Regina Coeli				
	Salve Regina				
The Divine Flame		1946-1948	MS, Bar, mixed chorus, organ		Dedicated to Robert Shaw and the Collegiate Chorale
The Leaden Echo and the Golden Echo		1950-1951	S, double mixed chorus, piano	Gerard Manley Hopkins	
Let's Touch the Sky	anyone lived in a pretty how town	1952	Mixed chorus, fl, ob, bsn	e.e. cummings	
	love is more thicker than forget				
	let's touch the sky				

Work	Movement	Date of Composition	Performance Forces	Text Source	Commission or Dedication
La Corona	La Corona	1954-1955	Mixed chorus, a cappella	John Donne	Commissioned by Illinois Wesleyan University Collegiate Choir
	Annunciation				
	Nativity				
	Temple				
	Crucifying				
	Resurrection				
	Ascension				
A Time to Remember		1966-1967	Mixed chorus, orchestra	Bible, John F. Kennedy, Arthur Schlesinger	
Voices of Peace	Agnus Dei	1973	Mixed chorus, string quartet	Bible, G.M. Hopkins, Liturgy, Dante, Book of Common Prayer	
	Prayer of St. Francis of Assisi				
	Pray for the Peace of Jerusalem				
	Peace				
	Shalom! Pax et Bonum				
Celebration		1977	SSA, small orchestra		Commissioned by Sigma Alpha Iota
Psalms 84		1978	Mixed chorus, a cappella	Book of Psalms	Church of Corpus Christi – NYC
Mass for the Sundays of the Year		1984		Liturgical	
Mass in English		1984	Mixed chorus, a cappella	Liturgical	

Work	Movement	Date of Composition	Performance Forces	Text Source	Commission or Dedication
A Wreath of Blessings	A House Blessing	1985	Mixed chorus, a cappella	George Herbert, Lucy Larcom, William Cartwright, 2 anonymous texts	Commissioned by the Gregg Smith Singers
	Irish Blessing				
	Augustine's Word				
	A Glasse of Blessings				
	Chester Cathedral Blessing				
Give Thanks and Praise		1989	Antiphonal double chorus, piano	Bible, William Cowper	
Praise of a Virtuous Woman		1990	SA, piano	Book of Proverbs	Commissioned by Virginia Davidson and The Treble Singers
Psalms CXV		1992	Mixed chorus, a cappella	Book of Psalms	
Psalms XLII		No date on manuscript	Mixed chorus, piano	Book of Psalms	
The Spirit of the Lord		No date on manuscript	Not given		

**Part 2 – Choral Works of Louise Talma:
Publication and Manuscript Data**

Work	Publication Information	Status of Publication	Location of Manuscript	Other Information
Three Madrigals	J. Fischer & Bro., 1930	Out of Print	LC	Holograph of piano-vocal score at LC
La Belle Dame Sans Merci		Unpublished	?	In NG works list; holograph not found yet at LC
In Principio Erat Verbum		Unpublished	?	In NG works list; holograph not found yet at LC
Dominica decima quinta post Pentecosten		Unpublished	LC	Not in NG works list
Carmina Mariana	Lawson-Gould, 1991	Available	LC	Original score for two solo voices and piano
The Divine Flame		Unpublished	LC	Oratorio
The Leaden Echo and the Golden Echo		Unpublished	LC	
Let's Touch the Sky	Hinshaw Music, 1977	Available	LC	
La Corona		Unpublished	LC	
A Time to Remember		Unpublished	LC	
Voices of Peace		Unpublished	LC	
Celebration	Edition Peters, 1978	Available	LC	Edition is facsimile publication of choral-piano score; orchestra parts for rent

Work	Publication Information	Status of Publication	Location of Manuscript	Other Information
Psalms 84		Unpublished	LC	
Mass for the Sundays of the Year		Unpublished	?	In NG works list; holograph not found yet at LC
Mass in English		Unpublished	?	In NG works list; holograph not found yet at LC; same work as Mass for the Sundays of the Year?
A Wreath of Blessings	Lawson-Gould, 1991	Out of Print	?	Holograph not found yet at LC
Give Thanks and Praise		Unpublished	LC	Photocopy of holograph at LC
In Praise of a Virtuous Woman	Lawson-Gould	Available	LC	Published score at LC
Psalms CXV		Unpublished	?	In NG works list; holograph not found yet at LC
Psalms XLII		Unpublished	LC	Not in NG works list
The Spirit of the Lord		Unpublished	LC	No information on date/scoring in Finding Aid

Key:

NG = Arthur Cohn, "Louise Talma [Works List]," *Grove Music Online*, ed. L. Macy [accessed May 29, 2008]

LC = The Talma Collection at the Library of Congress. While the Finding Aid created by Sarah Dorsey in 2006 contains information on the majority of Talma's works, eight boxes of Talma material were recently found in the Lukas Foss collection, and have not yet been examined or included in the Finding Aid.

APPENDIX E

PERMISSION LETTER – THE MACDOWELL COLONY

The MacDowell Colony

100 High Street
Peterborough, NH 03458
603-924-3886
fax 603-924-9142

163 East 81st Street
New York, NY 10028
212-535-9690
fax 212-737-3803

June 26, 2008
via e-mail and regular mail

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Ms. Laura Moore
3004 Shady Lawn Drive
Greensboro, NC 27408

Dear Ms. Moore,

Thank you for contacting MacDowell regarding the work of Louise Talma. The MacDowell Colony, heir and copyright assignee of the estate of Louise Talma, hereby confirms that, to the extent of our right, title and interest in and to such work, we consent to the following:

- the inclusion of Talma tone rows in a dissertation appendix as reproduced from the Library of Congress collection;
- the creation of an engraved copy of "Holy Sonnets: La Corona" using Sibelius software;
- the use of excerpts from "Holy Sonnets: La Corona" to illustrate points in the body of a dissertation; and
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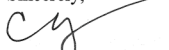
Please include the following credit line in the dissertation:

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Thank you for agreeing to share with us a copy of "Holy Sonnets: La Corona". It will be a nice addition to our files.

Please feel free to call our New York Office at (212) 535-9690 should you require further assistance.

Sincerely,


Cheryl A. Young
Executive Director